

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

No. 1311—Vol. 93

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MAY 1952

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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KENSINGTON GORE, LONDON, S.W.7

President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

DIPLOMA EXAMINATIONS (A.R.C.O. AND F.R.C.O.), JULY 1952 AND JANUARY 1953. The Syllabus may be obtained on application to the College.

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J. A. SOWERBUTTS,  
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GRESHAM COLLEGE, Basinghall Street, London, E.C.2. Four Lectures by Mr. Peter Latham, M.A., B.Mus. (Oxon), F.R.A.M., F.G.S.M. (Gresham Professor in Music), on 'THE CONCERTO', Monday to Thursday, May 26 to 29. The Lectures are FREE and begin at 5.30 p.m.

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14 Bedford Square, London, W.C.1.

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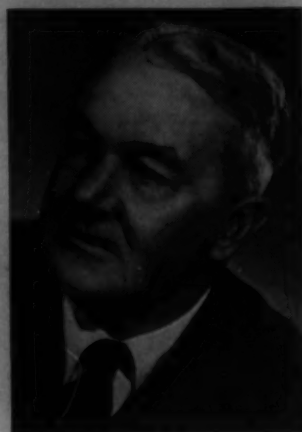
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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR

MAY 1952

### CONTENTS

	Page		Page
The Burrell Collection and its Lessons. By Ernest Newman	203	Letters to the Editor	220
Alfred Higson and the Sale Choir. By Charles Rigby	206	The Amateurs' Exchange	221
Dr. Pepusch. By A. J. E. Lello	209	London Concerts	221
The Musician's Bookshelf	210	Music in South-West Germany. By Philip Cannon	225
Gramophone Notes. By W. McNaught	213	Music in the Provinces	226
Round about Radio. By W. R. Anderson	215	An Anglo-Dutch Composer. By Herbert Antcliffe	227
Herbert Fryer	217	Miscellaneous	228
Church and Organ Music:		Obituary	230
Royal College of Organists	218		
Miscellaneous	218		
Recitals	219		

### MUSIC

'Round me falls the night.' Anthem by Edgar F. Day.

## The Burrell Collection and Its Lessons\*

By ERNEST NEWMAN

MOST people will know by this time what to expect and what not to expect from the Burrell Collection of Wagner documents. Many of Mrs. Burrell's most valuable acquisitions came directly from, or indirectly through, Minna's daughter and legatee Natalie Planer, and consequently relate mostly to the composer's early or early-middle years. The Collection contains several very interesting musical or literary items, among the latter being the super-colossal tragedy 'Leubald und Adelaïde', which the future dramatist of the 'Ring' wrote at the age of fifteen. (Wagner, when writing 'Mein Leben', regarded the manuscript as lost.) There are some valuable letters of his middle period, including the famous one of 7 April 1858 to Mathilde Wesendonk which Minna intercepted with such dire results to all concerned. Apart from some business letters of the last decade of Wagner's life to his agents Voltz and Batz there is hardly a document in the Collection that is not of interest and value to the biographer; and the material of the present volume has been admirably selected, linked up and commented upon by Mr. Burk.

It is for the abundant light it throws on the Wagner-Minna problem that the Collection is particularly valuable. Minna seems to have preserved practically all his letters to her. Natalie was supposed to have returned them all to Cosima at the latter's request, and 269 of them were published, in two volumes, in 1908. But Natalie had kept back another 128; and these, the most interesting of them all, are now in the Burrell Collection. With their publication by Mr. Burk our knowledge of the truth about Wagner and Minna is as complete as it is ever likely to be. They make two things perfectly clear—that Wagner was anything but the heartless egoist he has been maliciously made out to be in certain quarters, and that neither he nor Minna but the Fates were responsible for the misery their union brought them. As to the first point, the new letters prove conclusively that

Wagner, until the final inevitable cleavage came, was deeply in love with Minna, and profoundly grateful to her for all she had done for him in her own way and according to her lights. The trouble was that as artist he had another life to live than that of the family man of the type Minna would fain have had him be; and of this other Wagner poor Minna never had the smallest comprehension.

The Fates had warned him at the beginning: even when his boyish ardour was hurrying her into a marriage about the prudence of which she had her doubts, something within him told him that he was making a mistake for which he would pay dearly later. In perhaps the most moving passage of all in his autobiography he tells how, standing beside her at the altar, a boy of twenty-three and a half, 'I saw clearly, as in a vision, my whole being divided into two cross-currents that dragged me in completely different directions: the upper one, that faced the sun, swept me on like a man in a dream, while the lower one held my nature captive in a great and incomprehensible fear.' For six years Minna endured, lovingly and uncomplainingly, unspeakable miseries with him in Paris and elsewhere. In 1842 came the Dresden appointment, which seemed to her the dawning of a day of increasing triumph for Richard and quiet domestic happiness for herself. In 1849 he threw it all away with criminal recklessness, as it seemed to her, by his participation in the May rising; she had not sufficient understanding of him to see that his political fury was merely the outward manifestation of a revolt of all that was best in him against the German artistic conditions of the day.

Her dreams of a placid bourgeois existence, free from debts, with her husband steadily advancing to the leading position in German music, were blown to the winds in a day. She became hard, bitter, resentful, unloving; and who could blame her? She could see the catastrophe only as it bore on her; of all that was going on in the artistic depths of him that made compromise with the world as it then was impossible for him, she had not the smallest comprehension. She saw him

\* 'Letters of Richard Wagner': the Burrell Collection, edited with notes by John N. Burk. Gollancz, 42s.

clearly enough from the outside, disapprovingly, as an artist for whom art came before everything else: 'you never adapt yourself to the world as it really is', she wrote to him out of the bitterness of her heart in August 1849, 'but demand that the whole world adapt and form itself according to your ideas'. She was right; what she could not realize, and could not be expected to realize, was that it was precisely this quality of no-compromise in him that was the secret of his inner strength, the thing that would one day make him the virtual dictator of a new musical world, not a Kapellmeister serving in Dresden or Berlin or Vienna but the possessor of an opera house entirely his own, built for the production of no works but his.

She was not the only one who failed to understand him at that time; even Liszt could think of no better way to help him after his flight from Dresden than to advise him to go to Paris and there write an opera that would conform to the French taste. 'Liszt', he wrote to his Dresden friend Ferdinand Heine in November 1849 (the letter is in the Burrell Collection), 'is a truly admirable man with excellent qualities, and he holds me in lively affection, but my real intrinsic nature as an artist is unknown to him and must always remain alien to him; that lies in the nature of things. . . . At the end of this month I shall not know where to turn for my existence, which would not be so fateful for me alone, but it is a terrible prospect for my wife, to whom I remain in many ways an unintelligible puzzle'.

An unintelligible puzzle he remained to her through all the following years. The only way consistent with dignity that she could suggest to solve their economic problem in Zürich was for him to take 'students of advanced composition', as Schumann was doing in Dresden. The bourgeois soul of her rose in revolt when he planned to give some lectures in the little Swiss town. 'A lecture!' she wrote to him in protest, 'and for money, by a Kapellmeister! It struck me as a little strange when I read your letter, and the thought of it humiliated me very much. My greatest pride and pleasure was seeing you at the head of the greatest orchestra in Germany.' So it went on, year after year. Always at the back of her mind was the housewife's resentment against him for having in his folly thrown away his material chances in Dresden; and fuel was added to the fire when she found him turning, as he sometimes did, to more intelligent women in whom he thought he had found some comprehension of his idealism. To her mind these were simply 'love affairs', and the women in the case merely vulgar, designing, flighty hussies.

Nothing could show more clearly the breadth and depth of the gulf between the pair than the Spezia episode of August 1853. He had been brooding incessantly over his 'Ring' drama for many years, but as yet had not felt himself ripe for the musical composition. In Spezia there came to him in a semi-sleep the idea for the surging Rhine that was to form the basis of the opening scene of the 'Rhinegold'. In a moment the long-closed gates were unlocked; he must begin formal work on the score without a moment's needless delay. He made up his mind to cut short his Italian trip and return to Zürich at once, and he

telegraphed to Minna to get his room ready for him. But she was the one person to whom he could not disclose the real reason for his sudden change of plan: she was the one person who would not have understood, and been able to tune-in to, the awakened artist in him. And so we find him giving her, in his letter of 27 August 1853, any and every reason for his sudden return but the true one: he 'cannot explain to his wife', as Mr. Burk says, the 'reason of the most imperious sort' that was swaying him 'without seeming absurd to her'.

Already in 1850 he had proved to her, 'with devastating logic' as Mr. Burk expresses it, that she never had understood and never would understand him. 'Perhaps', he wrote, 'you are much more unhappy even than I am, for with all my suffering, with all my self-consuming, I have within myself a great transcending faith, the faith in the truth and splendour of the cause for which I suffer and fight. You, poor woman, share no such faith. I am completely strange to you; you see only angles and deformities in me; you see in me only that which is inexplicable to you, and nowhere do you find compensation for the suffering I cause you. You cling to the peacefulness and permanence of existing conditions . . . I must break them to satisfy my inner being. . . . All your wishes are directed towards conformity with the old, towards giving in and submitting, towards re-establishing . . . I give that up and think only of the future. . . . Thus there is only disagreement between us, irreconcilable disagreement; thus we can only irritate each other without bringing each other any happiness; and perhaps you are the more unhappy—for I understand you well enough, but you don't understand me.' So again as late as 1863, when there could no longer be any question of the unhappy pair even seeing each other again: 'she writes me fairly and justly from her viewpoint', he writes to Natalie; 'she is even gentle and friendly. In the final analysis she is right in everything, as she sees things; but I see them differently, and that's where the misfortune lies'. The problem was indeed insoluble.

Mr. Burk's volume is rich in illustrations of the insufficiency or untrustworthiness of much of the evidence on which biographers have to build; an account in later life of some ancient event of which a man was eyewitness may be believed for a long time, then proved to be quite unreliable; a single authentic document from the period in question may suffice to discredit it. Thus in 1895 Frau Marie Schmale, the daughter of Wagner's old Dresden friend Ferdinand Heine, committed to paper for Mrs. Burrell her reminiscences of the Wagner of 1849. The old lady was at pains to minimize his share in the rising of that year. 'She denies', says Mr. Burk, quoting from a document in the Collection, 'that Wagner rang the tocsin on the Kreuzthurm, or that he was there at all. She had this from Fischer's daughter, who told her that she had accompanied Minna to the tower with provisions for Wagner, only to find that he had not been there. But in 'My Life' Wagner was later to describe his experiences on the tower in detail. Such is the reliability of even eyewitnesses of the revolt!' Sometimes, by an exquisite paradox, a point is proved not by the

existence of a vital letter but by its non-existence; it had evidently been destroyed at some time or other by its recipient because it told too strongly against her. Minna in particular—or Natalie, acting as she thought in her dead mother's interest—fell an easy victim to this trap set by the humorous Fates.

Perhaps I may be permitted to cite here an example of how wrong our most careful reasoning can be on a particular matter. The case is one in which I myself am concerned.

In the summer of 1848 Wagner was trying desperately to reform the constitution of the Dresden Opera. In July of that year, having obtained a short leave of absence from the theatre, he went to Vienna—itself a centre of political turmoil just then—where he hoped to find more encouragement in his efforts to bring about a German operatic reform. On the 18th he wrote Minna a letter which will not be found in the two volumes of Letters to Minna published in 1908, for it was one of those kept back by Natalie and sold to Mrs. Burrell. It is now published, for the first time, by Mr. Burk. We find Wagner trying to comfort both Minna and himself in their mounting troubles: 'but it would take a mighty doctor to cure us!' he says. He exhorts her to place entire confidence in 'the noble and excellent man who brings you these lines: God tells me he is my true friend'. She is to pour her heart out to this friend without restraint: 'I trust all our life to him and to his advice, and you too must confide to him your sorrows, my faults'; she is to follow whatever counsel the good friend may give her.

Mr. Burk, who did me the honour to consult me occasionally in connection with some problem or other with which his labours had brought him face to face, asked me if I could identify this 'friend', this 'noble and excellent man'. From the appearance of the word 'doctor' in the letter Mr. Burk thought the reference might be to Anton Pusinelli, the high-minded Dresden physician who showed such devotion to both Wagner and Minna during and after the Dresden years. I gave my reasons for doubting whether it was really Pusinelli who was meant; and after piecing a number of small facts together I permitted myself the surmise that the 'true friend' might be Liszt, whom we know to have been in Vienna from time to time just then and to have made his way back to Weimar via Dresden. Mr. Burk prints my attempted solution of the mystery on pp. 222-223 of his book.

But I was quite wrong. Dr. Otto Strobel, the Wahnfried archivist, whose knowledge of Wagner is unrivalled, wrote to me, after reading Mr. Burk's account of the matter, that the 'friend' was not Liszt but Eduard Devrient. (He was the head of the dramatic side of the Dresden theatre, a man of great culture, who had already published the first of the four volumes of his monumental 'Geschichte der deutschen Schauspielkunst'. Wagner took a violent dislike to him in later years, and behaved badly towards him in 1869.) Dr. Strobel's letter reminded me in a flash of something which I ought not to have forgotten—the part played by Devrient in Wagner's life in 1848 and 1849. For that forgetfulness I have only two excuses to make. The first volume of my 'Life of Wagner' was published as long ago as 1933, and one can forget

many things in eighteen years or so. The second excuse has more validity; here we get an illustration of how scurvily the Fates delight in frustrating the conscientious biographer.

Devrient comes for a moment into the modern Wagner biographies in virtue of the immensely long letter which the composer wrote him from Switzerland on 17 May 1849, in which he strove to explain and justify the part he had taken in the recent rising in Dresden. This letter will be found in Wilhelm Altmann's valuable collection of 'Richard Wagners Briefe' (two vols., 1925). But on the receipt of Dr. Strobel's letter I suddenly remembered that this letter had been originally published by Dr. Karl Obser in the *Deutsche Revue* for 1922—a periodical not easy to come by now; and on looking this up again I found that among the letters from Wagner to Devrient printed by Obser for the first time was the very covering letter referred to in Wagner's Vienna letter of 18 July 1848 to Minna. After an account of the inner and outer difficulties of his life just then and of the spiritual crisis through which he was passing, Wagner writes to Devrient: 'Need I tell you that my confidence in you is unbounded? Assuredly not, since I most solemnly beg you now to become the longed-for physician of my life. [The reader will recall Wagner's use of the word 'doctor' in his letter to Minna.] I ask you to go to my wife as soon as possible after you get this, and give her the letter I enclose: it will open out her heart towards you.'

The clue to the puzzle of the identity of the 'friend' mentioned in the letter to Minna should, then, have been obvious to me all along. Why then was it not? In the first place there was nothing in the sentence 'the noble and excellent man who brings you these lines' to identify the bringer of the letter with anyone then in Dresden rather than some one travelling from Vienna. That, however, is in itself a small matter. What is more important from the biographer's point of view is that while Altmann reprinted Wagner's long letter of the 17 May 1849 virtually in full, he did not print a line of, or even refer to, the Vienna covering letter of the 18 July 1848. Why? Simply because the importance of it was unsuspected until now, when, the letter to Minna in the Burrell Collection having been published, the question naturally arises, Who was the 'noble and excellent man' to whose affection and sagacity and willingness and power to help him Wagner was ready to commit his own destiny and that of his wife? Manifestly Devrient deserves a page or two more in Wagner's biography than he has had allotted to him until now.

This last impression is confirmed when we read again today, in the *Deutsche Revue*, Devrient's reply of 19 May 1849 to Wagner's long self-exculpatory letter of the 17th (from Weimar) to which I have already referred. Devrient, it is now evident, had known all along the extent of Wagner's revolutionary activities in Dresden, and he now saw quite clearly how sadly the refugee was deluding himself when he imagined it would be possible for him to return and take up his duties as Kapellmeister again. His reply is a model of cool reasoning and frank statement; yet to the ordinary reader it is still quite unknown. Altmann, upon

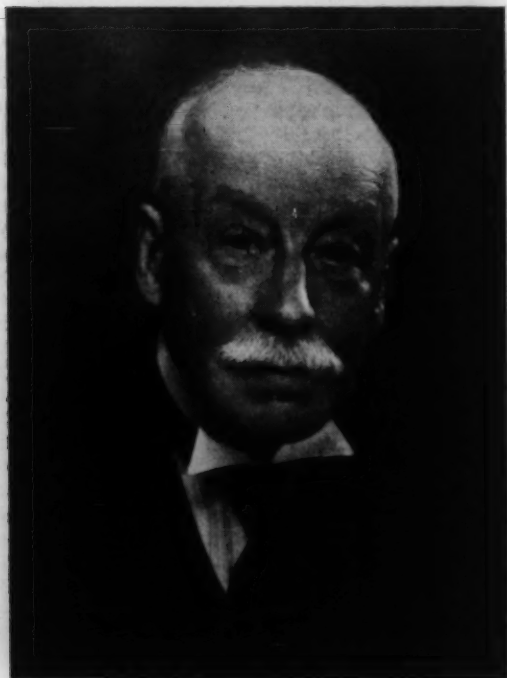
whom everyone, of course, relies, omitted it from his collection of the 'Briefe'. Again we ask why? Simply for the reason that his compilation contains only letters *from* Wagner. The upshot of it all is that we now need a more broadly-planned edition of letters *from* and *to* and *concerning* Wagner, in their proper chronological order. As things are at present, the ordinary researcher may find again and again, as in the case with which

I have just been dealing, that the editions of Wagner letters available to him contain only one half of the evidence bearing on a particular point, the other half being hidden away in the pages of some obscure periodical that as likely as not is beyond his reach. Meanwhile the reader of this article should now take up his pencil and make the necessary corrections on p. 222 of Mr. Burk's book.

## Alfred Higson and the Sale Choir

By CHARLES RIGBY

ALFRED HIGSON had the O.B.E. conferred upon him two years ago for 'services to choral music'. About the same time, Manchester University gave him the honorary degree of Master of Arts, also in recognition of his services to music, and these honours came upon him just forty-two years after he had formed the Sale and District Musical Society, which is the official title of his body of singers. At the University ceremony, with Sir John Barbiroli among



MR. HIGSON

other recipients, Higson was introduced in these words:

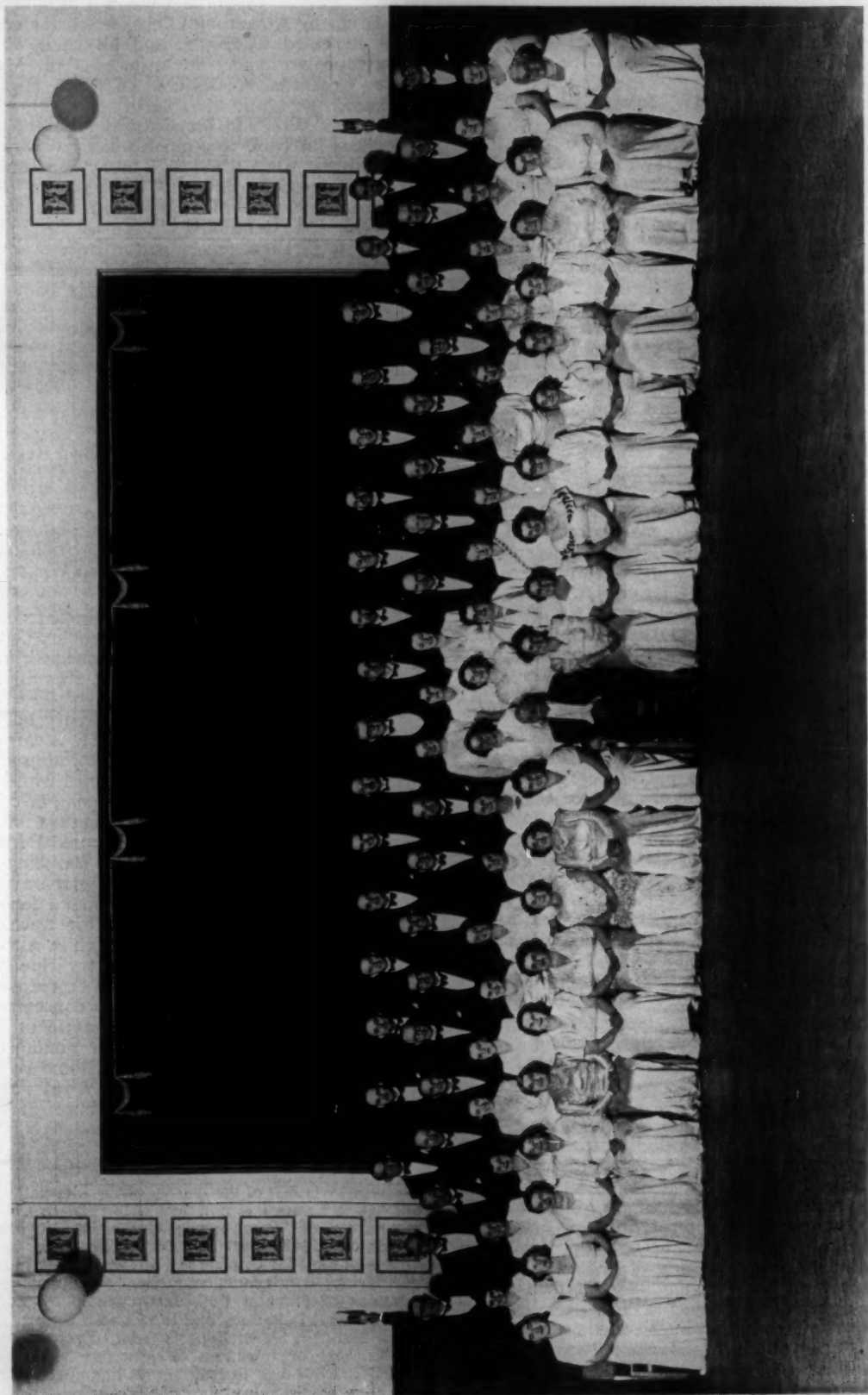
My Lord and Chancellor: I present to you the Grand Old Man of choral singing in this part of the world, the conductor of four choirs and best known as the creator of one of them, the Sale and District Musical Society, which he has nurtured and guided for over forty years. Under his leadership they have gone from triumph to triumph in musical competitions. Under his guidance they have gone from achievement in the understanding and interpretation not only of the recognized classical

masterpieces, but also of the more contentious creations of contemporary composers. With true catholicity of taste he is prepared to tackle anything from Bach and before to Benjamin Britten and beyond. It is not enough, however, to temper the harmonies of composers to the ears of the audience; it is also necessary from time to time to harmonize the tempers of vocalists to one another; and in this matter we have here an acknowledged master of what may be called 'equal temperament'. . . . Long may his baton continue to wave over happy and harmonious choirs working for our enjoyment and enjoying their work.

This fanfare, in which one sees the hand of someone not far removed from Proctor-Gregg, professor of music at the University, is a fair summary of Higson's achievement and of the opinions of his contemporaries on the value of his lifework to the musical community at large.

When he formed his choir in 1907 Higson had been organist for some years at a Wesleyan chapel in Sale, not far from where he was born in Timperley. By studying hard he became an A.R.C.M. and L.R.A.M., and the whole of music was his province. In Manchester, seven miles away, Hans Richter was in his heyday with the Hallé Orchestra at the Free Trade Hall, and Higson, like all serious young musicians in the neighbourhood, attended Richter's weekly concerts, a matter of fashionable ritual, even with the least musical. It was an age when Elgar could proclaim Manchester to be 'the musical centre of England'. There were many other events: 'celebrity' concerts, opera, big choral performances. Over in Sheffield were Sir Henry Coward and his Musical Union, which had no equal anywhere in this country and few, if any, abroad. Higson surveyed this brilliant panorama, and wondered whether there was room for a smaller, intensively-trained choir which, without specializing in any music in particular but the best, might present the minor choral gems that others neglected.

Higson's decision and his method of implementing it are now a matter of history. He chose the competitive festival both as a platform and as a spur for his mixed choir, about a hundred strong, and in this sphere the record of the choir has been one of a succession of triumphs. The biggest and most coveted prizes at the Welsh National Eisteddfods have been snatched year after year from under the eyes of the astonished natives by the singers from the middle-class Manchester suburb of Sale. The big Blackpool and Morecambe festivals, where the standard is high,



THE SALE AND DISTRICT MUSICAL SOCIETY

[Photo by Gutterberg Ltd., Manchester]

have been likewise raided and vanquished, so that Higson's home is now bulging with silver trophies of every sort. When the International Eisteddfod was started, a new challenge was to be taken up, so Higson primed his singers for Llangollen, and again the choral citadels, British and foreign, crumbled before them.

Whether the competitive festivals are good or not, or well or ill regarded by the academic hierarchies, it must be conceded that the Sale Singers' achievements here have been truly amazing. The effect on the choir's technique has been immeasurable, but the thing that stands out above all the festival noise and chatter, is that it has remained unspotted through it all, a thing due entirely to Higson's own sheer musical integrity. If it were not so, the Sale Choir could not have undertaken its normal musical programme outside the festival orbit, still less excelled in it.

Higson has a good deal of Henry Coward in his make-up, especially that part which in Coward some people mistook for a rough-and-ready method, when it was really his share of genius. The gift is so ingrained and instinctive and personal in extracting the last ounce of its musical qualities from the choir that it is impossible to reduce it to rules. 'Method?' Higson said to me, with his Northern burr, 'I suppose I have some sort of method, but I could not say just what it is, because I never think about it'. This seemed interesting to me, since Coward used almost identical words about himself when I last spoke to him a few years before he died. Higson hears each candidate for his choir—and he has always had a waiting list. Where Coward would have been content with no more than a promising vocal technique, provided the other essentials were firmly established, Higson has different standards to consider, and insists upon more than average purely vocal qualities, with sight-reading ability as the next pre-requisite. In a vast residential area from which to draw he has no problem of recruitment in any of the voice-sections of his choir, and this has placed him in the enviable position of being able to maintain a true balance, the 'equal temperament', between his different forces. Furthermore his singers bring as much enthusiasm and genuine musical feeling to the task in hand as he does himself, and critics have acknowledged this as the source of all that makes, as they say, the Sale Choir 'different'. The singing has life and meaning, and a control of mood and nuance that is rarely met with.

The choir, as the University citation pointed out, has always been prepared to 'tackle everything', a thing which has enriched its experience—and the public's—and its repertory. From the first Higson has taken in his stride Elizabethan music, nineteenth-century oratorios, contemporary part-songs and anything else that has appealed to his sensitive taste. At the University in Manchester a year or two ago he gave an outstanding first performance of Maurice Jacobson's 'very difficult and unusual' cantata, 'Lady of Shalott', a performance which showed that Higson, then aged seventy-eight, had achieved a new peak in his powers. The choir's most interesting task in recent months, apart from broadcasting, was another first performance given on 26 January in the eighteenth-century St. Ann's church, in the centre

of Manchester. This time it was a setting of the 21st Psalm by Armstrong Gibbs, which the composer dedicated to Higson and his choir. The performance was under the auspices of the Manchester Organists' Association, of which Higson is a former president.

In recent years the broadcasting medium has introduced the choir to a much wider public, and it is said that when the B.B.C. music department have an 'unusually difficult' work to put over they think naturally of Higson and his singers. Twice they have done Bliss's 'Pastoral', and they are soon to give it a repeat performance over the air. It would be impossible in this article to enumerate all the works broadcast, but the following brief list will indicate the range:

Harty .. ..	The Mystic Trumpeter
Elgar .. ..	For the Fallen
Parry .. ..	De Profundis
Vaughan Williams	Magnificat
	Fantasia on Christmas Carols
	Tudor Portraits
	Toward the Unknown Region
Bantock .. ..	The Sea Wanderers
Mozart .. ..	Requiem
Bach .. ..	Christmas Oratorio
	Cantatas
Handel .. ..	The Messiah

Conductors: Boult, Raybould, Harrison, Groves, Miles and others.

It was only recently that the gramophone recording companies became aware of the choir's possibilities; but this omission is being remedied, and so the richness of the Sale Choir will, after all, be preserved for posterity.

Alfred Higson was eighty-one in February, but he shows no signs of crabbed old age. He is carried along by his tremendous gusto, and enthusiasm which has increased rather than lessened with the years. Every week he is either rehearsing or conducting his four choirs, the others being the C.W.S. Male Voice, Warrington Male Voice, and Earlestown Ladies; and this involves much travelling in all weathers, besides a good deal of preparation. All this he has done and still does without a deputy conductor. In addition, he has a big teaching practice and plays the organ at a church in Altrincham, in his beloved Cheshire, every Sunday. Some day his activities may have to be reduced. When that time comes he intends to concentrate upon adding a little more to the stature of his Sale Choir. And he will need no other monument. In the Cheshire borough where his home is, he was made the first of its Freemen a few years ago, a natural gesture perhaps, since the borough but idly basks in the fame of his choir.

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Volume IV (1952) of the journal of the International Folk Music Council is now available (12s. 6d.). Its contents include 'Some impressions of the Yugoslav Conference and Festival' by Marie Slocombe, Proceedings of the 1951 Conference, articles on folk music from various continental countries, 'Migrations and Mutations of Oriental Folk Instruments' by Edith Gerson-Kiwi, 'Folk-Song and the Concert Singer' by Patrick Shuldham Shaw, Reports from correspondents and National organizations, a generous section of reviews, much other interesting reading matter and some photographic illustrations.

# Dr. Pepusch (1667-1752)

By A. J. E. LELLO

TWO hundred years ago Dr. John Christopher Pepusch died. He is not a famous musician, although he was well known in his own day; but he is a man whose work has been easily forgotten by those who are so busy looking for 'flaunting hydrangeas and exotic mimosa . . . ' that they have 'failed to notice the modest violets and daisies that were hidden in the grass'.\* He was a scholarly musician who played an interesting part in the musical life of his day, being an important influence on the 'Beggar's Opera' as well as sharing in other theatrical ventures. This account of his life is not a weak attempt to reveal him as a hidden English genius but simply the recognition of a man who has received less notice than he deserves.

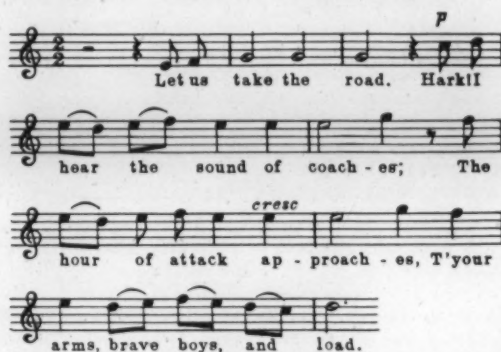
Born in Berlin, he came in 1700 to England, where he spent the rest of his life. At first he found it difficult to live; he was an orchestral player but later occupied himself in arranging and editing music, and it was not until he became organist to the Duke of Chandos at Cannons and eventually at Charterhouse that his life became moderately stable. By 1718 he had married the wealthy and famous singer Margherita l'Epine, who solved many of his financial problems as well as giving him further musical contacts.

An Oxford D.Mus. (1713), founder of the Academy of Ancient Music, and a F.R.S. (1746), he would have been an important man at any time. But neither his qualifications nor the fact that he had written a Short Treatise on Harmony (1731) and a Short Account of the Twelve Modes of Composition (1751) branded him as a theorist. His versatile musical interests included not only a concerto for six bassoons and flute, twelve cantatas based on words by John Hughes, and a large output of music for the theatre, but in addition a plan for establishing a college in the Bermudas—which was abandoned only after he had been shipwrecked on the way.

Nowadays the name of Dr. Pepusch is remembered because of his work in the 'Beggar's Opera', although how much of it he is responsible for is still in doubt. At the time he was music director at the Theatre Royal at Lincoln's Inn Fields where he had previously written the incidental music to various plays and collaborated with John Rich in the masque 'Venus and Adonis'. It is also known that he was doing similar work after the 'Beggar's Opera', for in 1729 he wrote an overture for Essex Hawkes's one-act drama 'The Wedding', and in 1733 he wrote and arranged 'The Rape of Helen'.

But his share in the 'Beggar's Opera' was probably greater than in the other attempts, partly because the work itself was longer and called for greater skill in arranging and sorting, and also because it gave him his first serious chance to work on a large scale. Pepusch had always considered himself something of an impresario. While at Oxford he had tried to run some professional concerts which had been frowned upon by the University authorities, and much of his work in

London was connected with the spectacular. It is not surprising that Pepusch, like Bononcini, was willing to support any challenge to Handel's supremacy. But the influence of Handel even as a rival was still great enough for the Gay-Pepusch partnership to think it worth while borrowing the march from 'Rinaldo' for the second act.



Apart from commercial reasons many people were unhappy about the predominance of Italian opera in England. John Hughes\* wrote several cantatas which were set to music by Pepusch 'to oppose or exclude the Italian opera, an exotic and irrational entertainment, which has always been combated and always been prevailed'. Italian opera was becoming increasingly unpopular, and the 'Beggar's Opera' is at times bitterly satirical of it. Certainly it would need a competent musician to be satirical, and in this respect the 'Beggar's Opera' seems to have been completely successful.

The 'Companion to the Playhouse' (1764) says 'in short the satire of this piece was so striking, so apparent and so perfectly adapted to the taste of all Degrees of People that it even for that Season overthrew the Italian Opera'. To get a criticism like that would imply a musical soundness and mastery which few musicians of the time possessed. For example the duologue between the Beggar and the Player in the Introduction, and the introductory chat with the audience, are skits upon the Italian model. Schultz suggests that 'whenever Gay's characters stood and sang at each other, the audience had a chance for direct comparisons with Italian practice'. Theatrical devices like these require great musical ability and it would seem likely that the accomplished Pepusch provided the skill that made the satire so effective.

There are therefore various reasons why it would be reasonable to suppose that Pepusch played a large part in the work. In fact, we know he wrote the overture on the first occasion it was produced (see p. 210).

Blom considers that Gay wrote the libretto and chose the favourite airs of the day, and that Pepusch helped him by arranging them and providing the accompaniment of a small orchestra and

\* W. H. Adow—'English Music' (introduction).

\* John Hughes, 1677-1720; poetry includes Ode on the Peace of Ryswick 1697, Siege of Damascus 1720, Lay Monk 1713-14; collaborated with Pepusch on several occasions, e.g. cantatas, masque 'Apollo and Daphne' 1716.

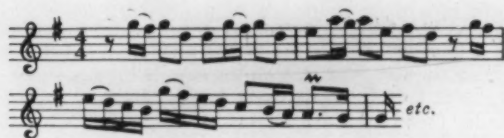


a harpsichord continuo. Contemporary accounts are, however, conflicting. Pearce in 'Polly Peachum' opposes many of the theories that Pepusch helped Gay and suggests that his influence was slight.\* Burney says that Pepusch helped Gay to choose the tunes, composed the overture, and provided 'many excellent basses to the melodies'. It should also be remembered that Pepusch was not mentioned in the early reviews of the Opera and that his name was not printed until the second edition, and then only with the overture. But the evidence does seem to show that he was at least a technical adviser to Gay and possibly a part writer of the opera.

He wrote a considerable amount of chamber music; but most of it remained unpublished and even the best of it is unknown today. Of the string quartets (in manuscript) and the sonatas for piano, or violin, or flute there is little of real value; one is disappointed to discover that they are either too derivative or too dull. For example, in his sonata

\* From the critique on 'Polly Peachum' by Gay's contemporary Pearce.

in E for flute and piano the subject of the second movement is an obvious and a bad mixture of Bach and Handel:



It is not easy to assess the importance of an eighteenth-century musician at a time when musical and social standards are so different. But it is possible to mention some of the ideas which seam through his life.

A daring liberal, Pepusch attempted to bridge the gap between the study and the stage because he thought music generally would benefit if he did so. For the same reason he seized any opportunities for giving people music whether at the risk of tarnishing his reputation or not. Certainly he was not a secluded scholar who was only prepared to spend his time working for a restoration of the hexachordic system of reading at sight.

His teaching ability appears to have been considerable, for some distinguished musicians were among his pupils. They include Boyce and Benjamin Cooke; also Travers, composer of church music and organist of the Chapel Royal; and Jacques Grassineau, famous as organist, composer and musical historian.

Pepusch was a considerable scholar and his work extended beyond pure theory to a wide range of musical compositions. He was not a great man in the sense that he achieved perpetual fame; but he was one of the forerunners of a type of musical gentleman restricted to England who by their competence, experience, and ability form a backcloth on which brighter stars can shine.

## The Musician's Bookshelf

'Donald Francis Tovey.' By Mary Grierson

[Oxford University Press, 21s.]

This 'biography based on letters' drives home the ancient moral that the man we think lucky and happy may be frustrated, tormented even. Tovey, who wanted to be a virtuoso pianist, conductor and composer, had to spend part of his life in concert-giving (often without proper agents): and when he filled a niche that seemed carved out for him, as the Edinburgh professor, he had to face the sorrow of his first wife's mental decline, and much toil in establishing and nourishing the part-time Reid Orchestra, which, despite his devotion, vanished after the second war. Yet he was happy in Edinburgh for a quarter-century: happy in that city 'musically divided against itself', whose dichotomy figures that (in more than one sense) of the Scottish people. His life, despite success and affection, arouses keen sympathy. The son of a clergyman, he early came under the powerful influence of Miss Weisse, a teacher to whom he for ever deferred. She was kind, but desperately possessive, and too much of his later

life was ruled by her will. He was a trial to well-wishers at Oxford, for he was mad about music, and perhaps ought not to have gone through the university arts course. In his day, and among his people, no other way was possible. At the turn of the century he had to pursue the career of the concert-artist and impresario; later, he tried his luck in an American adventure which came to little: he had no business craft, though much kindness and energy. When he found a pupil like Victor Hely-Hutchinson, quite a child, he put aside self-interest and even normal professional profit to help the lad.

Dr. Grierson seems to be as judicious and charitable about the Edinburgh adventures as any devoted pupil can be. If one knows a little about the starchy puritanical convolutions and obdurate heart-warmth of the people, Tovey's trials and triumphs will be all the better understood. No weakling could have achieved what he did. He had fine helpers. The author rightly pays tribute to people such as Dr. Head, the master of the Cathedral music at St. Mary's, for his clever work in training a choir which Tovey conducted. Before the sad end, when the professor (not yet sixty-five) and his gallant second wife were, in

different ways, crippled by arthritis—he, most pitifully, in the hands—there are many bright sketches, accompanied by a dozen photographs. We read of his orchestral rehearsals, when sometimes a single movement—with comments—would occupy the entire three-hour period, and of his interest in the Moór piano, on which I remember his giving a marvellous London lecture, looking like a slightly drug-driven Sherlock Holmes, and swaying about in a way that reminded me of A. J. Balfour, one of his most understanding friends. Here are tales of his memory such as make the rest of us howl in despair. He had failed, after endless appeals from a concert secretary, to state his programme for a recital, and the organizer had fiendishly chosen, on his own account, a number of the more obscure classics. On being handed this list in the hall, Tovey sat down and played the lot. His staunch friend and tremendous admirer, Joachim, desiring to rehearse the Brahms concerto, Tovey threw it off from memory, on the instant. Having, according to his not infrequent usage, left behind the piano part of a Bach string sonata, he played this with only an occasional glance at the string part, 'but insisted on putting another piece of music up in front of him—and even turning the pages—in order to avoid ostentation'! Trusting for once too much to memory, he gave in volume three of his 'Analyses' a madly wrong analysis of a Mozart finale, which owners of the volume would do well to cross out (it is K.414). Tovey's voluminous programme notes had early offended some people. If they saw what we commonly get now for a shilling, they would be penitent! There is the history of his opera, 'The Bride of Dionysus', which to its honour Edinburgh saw produced; and the account of how Casals played his cello concerto; together with, in the matter of this great artist, one mysterious page (161) which is either too outspoken or too reticent. I cannot make anything of it, save that in some way Casals and he for a time quarrelled. Happily, not for long; they were at the end again affectionate friends.

He felt frustrated because his compositions were not more highly praised and widely played. This, on the artistic side of life—and that side was to him the most important—was his cross; yet not the only one, for his private affliction was indeed sore. To outsiders he often seemed eccentric or unstable, but he had tremendous power, and patience, despite sudden storms. I should like to have another book telling more about his ways with students, his comic songs, whims and sometimes disconcerting darts. His allusive humour is well known to readers of his books. Some more Toveyisms are quoted, like that about the Klingsor who had only two notes: one, D flat; the other, not. Two treasures almost worthy to be ranked with 'Charley' on opera are named: Tolhurst's 'Ruth', and the Rhine guide book by a parson named here Jarnham, but whose name Mark Twain spells (correctly, I believe) as Garnham. These specimens of illiterature (a word used by Tovey in other connections) it must be the aim of my declining years to add to Charley's glorious fantasies.

This life story, blending pathos and stimulus, does one good in the contemplation of grand

artistic integrity. Too innocent or careless in many worldly matters, Tovey, having early pierced to the root fact that music is a noble aspect of truth, spent his life single-mindedly illustrating and implementing that faith.

W. R. A.

### 'Gilbert and Sullivan.' By Arthur Jacobs

### 'Russian Opera.' By Martin Cooper The 'World of Music' series

[Max Parrish, 7s. 6d. each.]

Mr. Jacobs keeps within the enclosure marked out by his predecessors and by publisher Max Parrish. Therein all is elegance and propriety, the broad view acutely seen, and English as one likes to read it. Two of the chapters contain chronology, but only as punctuation to a running character-sketch of the operas. The operas, words and music, we are expected to know, including 'Utopia' and 'The Grand Duke'. Sullivan's links with the world of other music are picked up and glanced at, but not for too long. What Mr. Jacobs might have put high in his account is Sullivan's own isolated self, and the fifty places where he is a tune-maker beyond compare. Phoebe's song of wheedling, 'Spurn not the nobly born', Yum-Yum with her mirror, the 'snicker-snee' trio, 'The rack may turn': here is a cast of tune that Sullivan owed to nobody else, and nobody else has matched. But no doubt these are among the Sullivaniana that Mr. Jacobs credits us with knowing without his help.

Gilbert enters in a character of which the present-day audience knows nothing: the playwright whose name stood well in the theatre before d'Oyly Carte and Sullivan came on the scene. Later he is shown as the tyrant at rehearsals:

He planned the scenery, the lighting, and ordered not only the groupings of the chorus but practically every inflection of the voice and every gesture of the actors. And there was no argument, no appeal from his decision.

In his ably-done essay on the libretti Mr. Jacobs omits—again leaving it to us?—what is, to the old Savoyard who now writes, Gilbert's most personal, most miraculous faculty; that is, the short-lined one-syllable rhyme. Sings the Fairy Queen: 'On fire that glows with heat intense I turn the hose of common sense'. Very neat; but this is the second verse, and to match the first it must have two more such lines, with the same rhymes. If you don't know how Gilbert did it, try for a week before looking it up. When Gilbert is put down as an ingenious rhymester it should be, not by virtue of the 'strategy—sat a gee' type, but because his forced simple rhymes are so unforced.

The thirty pictures in the book are, with one exception, contemporary with the operas. They include cartoons from the daily press, from *Vanity Fair* and *Punch*, drawings from the covers of quadrilles and the like, and Mr. Gladstone's letter to Sullivan offering him his knighthood. Altogether a very pleasing production. And of course in this series you never find a misprint. (What, never?)

Mr. Cooper's 'Russian Opera' also contributes character and adornment to the series. This fifty-six pages of information, suggestion and criticism could hardly have been better planned and filled. The pre-Glinka chapter will be new to many of us who could freely answer questions on Balakirev and Borodin. (Incidentally it is interesting to discover good reason why one of the illustrations should be a drawing of Arne's 'Love in a Village'.) In traversing the golden age from 'Ivan Susanin' to 'The Golden Cockerel' Mr. Cooper does not neglect two second-raters who were important in their time, Serov and Anton Rubinstein; to adjust the balance he gives no more than a passing kick to that interloper César Cui, whose 'William Ratcliff' was 'not a good advertisement for the ideals or abilities of the group'. In the chapter on Russian opera since the Bolshevik Revolution Mr. Cooper speaks objectively of the scores that he has examined. One of them is Dzerzhinsky's 'The Quiet Don', which he finds musically valueless. 'Perhaps', he says, 'we shall be nearer the facts if we regard "The Quiet Don" and its innumerable successors more as government-sponsored musical plays than as operas in our Western sense'. But he does not, as others have done, take upon himself to declare that the Soviet system will never produce good operas or good music.

W. McN.

### 'Studien über die frühen Kantaten J. S. Bachs.' By Alfred Dürr

[Breitkopf; no price given.]

This book is an important contribution to Bach literature, and the early cantatas are by no means the only works affected. I shall attempt little more than an outline of its scope and significance.

The 'early cantatas' are those that Bach is supposed to have written before December 1717, when he left Weimar. Dürr discusses the authenticity of some of these works, and the dating of the remainder. He has been led to study the manuscripts (their watermarks, and the compass and transpositions of the various orchestral parts); the libretti; and the forms and melodic types used by Bach between 1703 and 1717. In the end he rejects Cantatas 142, 160, and 189 as 'most probably spurious', and alters the accepted dates of several cantatas, sometimes by as much as sixteen years.

His study of Bach's forms may prove to be the most generally important part of his work. No doubt it is regrettable that he has expressed his results in formulae that look like quotations from an advanced textbook on relativity; but it was probably inevitable. The difference between 1708 and 1717 is often easy to feel; but to explain it in detail, in a form suitable for comparative analysis, is quite another matter.

It is mainly on stylistic grounds (types of form and melody) that Dürr back-dates Cantata 4 (Christ lay in death's dark prison) from 1724 to c. 1708. Reading between the lines, it is easy to see that the critics have always felt uneasy about this cantata, whose Sinfonia, libretto, and general treatment have had to be regarded as reversions to early types—reversions very difficult to account for in a mature composer, aged 39, who had already written the Brandenburgs and the St. John Passion.

We should understand the cantata much better if we could regard it, with Dürr, as an experiment by a young man of 23, touched up later.

The cantatas are important as landmarks, for by combining various lines of evidence they can often be dated not vaguely to a year or so, but definitely to a particular Sunday. Now that Dürr has overhauled these landmarks, it may be possible to apply similar methods of analysis to the keyboard works, many of which, especially in this strangely neglected period during which Bach was developing rapidly, can be dated only by stylistic comparisons. The title-page of the Well-tempered Clavier (Part I) is dated 1722. Was the title-page written before or after the music? and for how long before 1722 had such pieces as the Prelude in B flat and the Fugue in A minor been in existence?

A single example will show how difficult it is to arrive at a reliable date. As it is generally known today, the slow movement of Organ Sonata IV is in B minor, and dates from c. 1730. The Peters edition printed, as an appendix, a D minor version whose crudity is evidence enough of a much earlier date; and a slightly revised version, still in D minor, has been preserved in the Berlin MS. P 1115. The final B minor version was greatly improved by the insertion of a bar or half-bar here and there, and by the introduction of passing-notes; the numerous perfect cadences are now the most obvious trace of early origin. If the D minor versions had been lost, how long would it have taken us to realize the meaning of the cadences? What we need is a method of analysis penetrating enough to arrive at the correct balance between graceful melodic lines, satisfactory rhythmical structure, and an excessive number of perfect cadences. It may be that no such method will ever be devised; but certainly it will have to be at least as exhaustive as Dürr's.

Owing to its intricate detail, the discussion of the manuscripts will be, for some readers, the most fascinating part of this book. To some extent Dürr has here recapitulated the results of his predecessors, from Spitta onwards; but even this is useful work. The evidence is much easier to grasp, now that he has set it out systematically, than it was when it had to be dug out laboriously and disjointedly from Spitta's appendices and the prefaces of a dozen Bach-Gesellschaft volumes. As a matter of fact, Dürr has found something fresh to say even in this field.

There is no autograph score of Cantata 172, but there are oboe, bassoon, and string parts both in C and in D; vocal parts in C only; and an organ part in B flat. Dürr shows that this confusion can be explained by allowing for certain losses and alterations, and assuming four performances involving different transpositions of the parts: 1, at Weimar in D; 2, at Leipzig in C; 3, at Leipzig in C, with the oboe partly replaced by obligato organ (transposed); and 4, at Leipzig in D. It may also be that there was a Weimar performance with secular words.

Work of this kind, interesting in itself, may have a much wider significance. For instance, the earliest parts of this Cantata have the same watermark as the autograph of the 'Great' organ Prelude and Fugue in G (BWV 541). In Cantatas 182 and 185 Dürr has found convincing evidence that this

watermark dates not from c. 1724, as Spitta thought, but from c. 1714. This, therefore, is the likeliest date for the autograph of the organ work; and as the autograph gives the finally revised text, the date of actual composition is thrown back still further. The change of date throws fresh light on the degree of finish that may be expected in organ works of c. 1714, and also on the remarkable thematic resemblances between the organ Fugue, Cantata 21 (composed or rewritten in 1714), and Vivaldi's Concerto in D minor. Thematic resemblances are usually matter for jokes or for such remarks as Brahms's 'Any fool can see that'; but these resemblances are no joke. There is no doubt that Bach repeated himself; neither is there any doubt that he knew the Vivaldi, for he made an organ arrangement of it, and his autograph is extant. Its watermark suggests a similar date.

Dürr refers more than once to an essay by Reinhold Jauernig that appeared in the symposium 'Johann Sebastian Bach in Thüringen' (Thüringer Volksverlag, Weimar, 1950). This book has not been submitted for review, but a reference to it is justified both by its connection with Dürr and by the intrinsic importance of Jauernig's work on the Weimar archives. Those who have suspected that previous studies of the Court accounts have been inadequate will find their suspicions abundantly justified. I pick out one or two points that affect Klotz's recent attempt to date Bach's organ works by their manual and pedal compass (*Musikforschung* III, 3/4).

Firstly, the Castle organ was rebuilt early in 1708, just before Bach arrived. Thus if Bach ever wrote for 'the old Compenius organ', as Klotz suggested, he did so in 1703—not in 1708 or later.

Secondly, a glockenspiel of 29 notes was bought in 1712-13. This suggests a complete chromatic pedalboard from C to e<sup>1</sup>, instead of d<sup>1</sup>. Thirdly, the organ-builder was at work in the summer of 1714, in 1719-20, and again in 1722-3; on this last occasion the accounts expressly mention additional stops. Thus, the specification that was recorded by Wette in 1737, and has so often been reprinted, is not altogether reliable as a description of the organs Bach used between 1708 and 1717.

W. E.

## Books Received

*Mention in this list neither implies nor precludes review in a future issue.*

- \* Source readings in music history' from Classical antiquity to the Romantic era. Selected and annotated by Olive Strunk. Pp. 919. Faber & Faber, 63s.
- \* Rachmaninoff.' A biography by Victor I. Seroff. Pp. 248. Cassell, 21s.
- \* The Organ.' Its evolution, principles of construction and use. By William Leslie Sumner. Pp. 436. Macdonald, 30s.
- \* Guided Sight-Reading.' A new approach to piano study. By Leonhard Deutsch. Pp. 107. New York: Crown Publishers; Birmingham: Edward W. Organ, 15s.
- \* Music and the Classroom Teacher.' By James L. Mursell. Pp. 304. New York: Silver Burdett Co.; Birmingham: Edward W. Organ, 22s. 6d.
- \* Schoenberg and his School.' The contemporary stage of the language of music. By René Leibowitz. Translated from the French by Dika Newlin. Pp. 305. New York: Philosophical Library; Birmingham: Edward W. Organ, 36s.
- \* The Background of Music.' By H. Lowery. Pp. 200. Hutchinson, 8s. 6d.

## Gramophone Notes

### Haydn No. 47

This is one of the shy symphonies. It is not in my three catalogues of miniature scores; it is not in the Barlow and Morgenstern Thematic Index, or in the Burrows and Redmond 'Symphony Themes'; and unless memory is at fault it is not in any orchestra's current performing list. It turns up, however, in Geiringer, in the Rosemary Hughes 'Master Musicians' book, and in 'Grove', largely by virtue of its *al rovescio* or looking-glass minuet. The plan is: ten bars, repeated; ten bars, also repeated, made from the same notes as the first ten in reverse order; trio in twelve-bar sections constructed the same way. (Why, on Parlophone R 20600-02, is the reverse part of the trio played three times instead of the normal two? It becomes a little tedious.) This movement in G is also the minuet in A of a violin sonata. Under *rovescio* Grove quotes the ten-plus-ten bars in this form.

The second movement, a set of variations also incurs remark by having 'a pair of invertible themes' (Hughes) and being 'in double counterpoint at the octave' (Geiringer)—rather a mouthful of definition for an ordinary kind of fact. Most easy-going two-part counterpoint inverts itself automatically since thirds and sixths become sixths and thirds; and any little trouble with

unwanted six-fours is soon removed. However, this is a gramophone review, and the chief point about Haydn's variations is that they are delightful to hear. Seldom does a single disc put forth such a proportion of right notes that slip quietly into the right place. The first movement has its specialities. One of them is the variety of character in the themes and the way they form a family and join in witty conversation. It is a movement to chuckle at, and more on the sixth hearing than on the first. The other speciality is the disguised recapitulation, usually viewed as a nineteenth-century device for keeping up form without formality. Here is Haydn using it at an early stage, cheerfully taking a liberty with the rules that he has not yet formulated. His G major first subject, one of the blandly cheeky kind, occupies quite a length of the exposition; all that it gets in the recapitulation is a G minor version a few bars long. The pleasant, unassuming fourth movement is not one that you would notice at a Haydn festival. If you wish to avoid the repeat you can begin at the beginning of side 6. The performance of the symphony by the Vienna Chamber Orchestra under Franz Litschauer is, as far as I could tell while listening to the music, faultless.

**Geraint Jones**

I ask little of organ playing. An integral rhythm, for of all forms of musical tone that of the organ needs it most. Clear lines for part-writing, without much doubling and mixing. (If there is any, let it be of the kind that one scarcely notices.) No blaring. No loud and glutinous noises in the middle to obscure the texture. An apt choice of tone-colours, and no fidgety changes for the sake of changing. That will do for the present; at any rate it accounts for my readiness to listen plentifully to Geraint Jones playing the D major Prelude and Fugue, in contrast with my readiness to walk out on most organ playing. Early in the Prelude Mr. Jones does double and mix somewhat, and as a result I sometimes think I hear the wrong line on top. And he does indulge in phrase-by-phrase antiphonies of tone-colour. Is this legitimate and well-judged? I should be terrified to say yes or no. A conference of superior organists might tell me I have no knowledge of what's done and what isn't done: which would be quite true. Does the organ at the Martin und Nikolaikirche, Steinkirchen, emit tart noises? For similar reason I dare not say. Yes, here you see an incompetent and intimidated reviewer of organ records reduced to a meek statement that he thoroughly likes this performance of the Prelude and Fugue on three sides of HMV, C 7898-99, and of the chorale prelude 'Ich ruf' zu dir' on the fourth side.

**'Non mi dir'**

This is the aria in 'Don Giovanni' that the cognoscenti have lately been discussing. It comes between the statue scene and the supper scene and therefore intrudes upon the march of events after the hand of tragedy has finally settled upon the opera. At that stage we are in no mood to hear Donna Anna declare her love for Don Ottavio, or her belief in silver linings as expressed in a page of coloratura. This latter part, it is felt, comes as a tiresome piece of irrelevance while that statue is looming behind the scenes. The remedy, it is suggested, is to shift the aria to another part of the opera (which would be rather hard on those who have to shift, not songs, but scenes—to go straight from cemetery to supper-room would be a headache for the producer). None of this concerns the gramophone-user. But this other shifting by which the aria is taken from the opera house altogether and exposed to the special light that shines upon a gramophone record, brings in an altogether different set of thoughts. In the opera house we are satisfied if the singing of 'Non mi dir' is on a level with the rest of the performance in voice, skill and style. But here we raise our demands. To justify this singling out for particular scrutiny the recorded performance should be one of absolute perfection. It must have all the passion and depth of feeling of which the human voice is capable and in its delivery it must have the precision, clear outline and effortless ease of, say, the best clarinet playing. In fact, the kind of singing we hear only in the mind's ear when reading the score, or the composer had in his mind when he was writing it. From this superfluous flight into idealism let us descend to Ljuba Welitsch, possibly a smaller climb-down than we should need to

reach any other living artist. The voice has body, pleasure for the ear, a touch of prettiness, and a bit of vital edging; as a general habit it goes to the middle of a note (occasionally with a tiny scoop to get there, if the note is a high one); and there is no wobble. What it all adds up to, in that noble recitative and the lovely larghetto ('Non mi dir') is that Donna Anna, a young woman of many trials and pent-up feelings, is a near-perfect singing machine. In that world of ideal singing we should wish for something more. Coming to the allegretto, or coloratura part ('Forse un giorno') Welitsch descends to a lower level and becomes less competent. The notes give her a bit of a tussle; she has to slow down to get them in, and the rhythm goes out. At the end, do we join the singer in a whispered 'thank goodness that's over'? The question should not ask itself. Our gramophone needle should at once go back for a repeat of that ravishing marvel, that ease, delight and precision of art for which Mozart's arias and the school of coloratura singing were born. Which singer I look back to as a model I shall not say; but I should like to have her 'Forse un giorno' on a gramophone record. Welitsch is accompanied by the orchestra of the Metropolitan Opera Association, New York, and the conductor is Fritz Reiner. (Columbia 8-in., LB 121.)

**Solomon in Op. 54**

This is the little-noticed sonata in F that precedes the Appassionata. Melodious and pleasant to play and hear until the twenty-fourth bar, it then decides to put on a scowl, and for the next thirty bars the devoted pianist has to cope with tough contrapuntal octaves and other handfuls in rapid nine-eights. A capricious and unruly outburst: though I have no doubt somebody has made it out to be just the right thing and pre-ordained in the very first bar. Given a choice of pianist for this adventure I should have named Solomon. His highly determinate finger-action is ready for any relentlessness on Beethoven's part; a good all-through rhythm is one of his instincts; and his fine control of tone would remove any lumbering heaviness from the octave passage. Two recital performances of this sonata are in my memory. In one, it was a sylph-like creature who lumbered heavily through the octaves; in the other, the whole sonata was drearily intellectualized. Solomon does neither of these things on HMV, C 4159. The lyrical part goes on gentle springs, the octave part on stiffer ones, but still on springs. The whole is done without any fuss, and with a good deal of that technique which works from the inside.

In the second of the two movements, a moto perpetuo, the technique works more on the outside and takes effect in a fast pace. Too fast, from a listener's point of view. Solomon *can* play the notes at crotchet 140, and neatly and triumphantly does so; but we who sit doing nothing cannot catch all the sense of the figures and progressions as they flit past. It is certain that Solomon has no idea that he is exceeding our speed limit. While he is physically detailing the notes he feels every item of their pattern under his fingers, and this mechanical contact with the sense makes it so vivid for him that he assumes it to be as vivid for

everyone else. I suppose that he would be the last pianist to impose this difficulty upon us if he knew it existed.

### Long Playing Ravel

If the programme on Decca LK 4043 were presented at a recital there would be silent murmurs in the audience. At the end of 'Le Tombeau de Couperin' it would be 'now, please, give us any composer but Ravel; give us downright statements of fact and belief; no more of these sleeky, slinky confidences about nothing in particular, of these wallpaper symmetries and repetitions'. Perhaps no other work of Ravel's (except 'La Valse') would provoke an admirer of his music into such longing for relief: 'If only the fellow would stop being wittily garrulous and do something else than throw off quick-fire *bons mots* in the same vein and the same tone of voice'. Fortunately the gramophone-user need not expose himself to this protracted irritation—supposing him to be susceptible to it at all. He can pick out his pieces one at a time, as I have been doing with much delight, for the divisions are clearly marked on the disc. The ones that come up most often are (3) Forlane; (4) Rigaudon; and (5) Menuet. Each lasts about four minutes and contains more wit, more harmonic pungence and prettiness, more relish of style, than any other pieces that come within the field of comparison. Set aside emotion, significance, development, structure and such large concerns, was there any other composer in 1917

to stand beside Ravel in sheer musicality, internal and intrinsic, quick, cunning and precise? Such a question springs from the pieces—one at a time—of 'Le Tombeau de Couperin'; and renews itself when (after a few days of listening to some other kind of music) we turn the disc and play the Sonatine. For both works we have an ideal guide in Kathleen Long. Her musical nature and her fingers get right inside that texture of thought and writing which has been described above as peculiarly Ravel's. There is more in it than exact notes. There are ways of touch, tiny and alive, that bring out intimacies straight from Ravel's mind. There are no *façons*. And there is a rhythm that calmly goes on and on, always regular and never rigid. I am sure that Ravel would have liked this performance.

Half of the second side is occupied by Chabrier's 'Idylle' and Bourrée Fantasque'. They should not follow a spell of Ravel; Chabrier's French quality would be better appreciated with, say, some Brahms in between. The wit of the Idylle is of the same school as Ravel's but not so keen; cleverness comes out in the stylish textural variations of recapitulated ideas. (How different from that 'España' of Chabrier's, so much of which is 'as I remarked before'.) The Bourrée Fantasque is over-long for what it contains, and the 'let's go on the spree' air vitiates the style. But Miss Long doesn't seem to mind; she plays freshly and with keen attention to the end.

W. McNAUGHT.

## Round about Radio

By W. R. ANDERSON

**A**PROMISING playwright, considering the prospects for the older writers who had a little success before the war, compared their not very happy outlook with that of the young men whom still some critics rush to 'discover'. It is a commonplace of the musical entrepreneur's world that few of the works which get a first-performance trial are nursed into what might be possible success with second and later performances. Even the search for novelty is less strenuous in music than on the stage: our art still lags far behind the possibilities in publicity and 'glamour', propaganda and social persuasion, that the stage endlessly offers. The overriding influence of broadcasting has not yet fallen upon the stage—that influence which in part has stimulated, in part stifled, musical enterprise: on the one hand, offering a wide choice of facilities for self-education to people like you and me: on the other, narrowly bounding the choice of artists, who tend to form a pleasant family circle, into which few outsiders can ever break. This is noticeable in all that concerns the B.B.C.'s publicizing of music and musicians, in word or print. Some feel it a little oppressive, too, that so many outside jobs go to B.B.C. men; there are many musicians earning less than these people, who could do with the work. Should not B.B.C. employees, they ask, be pro-

hibited from undertaking so much outside activity? These, too, when they have opportunity, look well after their friends, and keep the circle of comfortably slight radius. All very human, amid much in B.B.C. policy that is not humane. Censorships, bias and selectivities are becoming very tiresome, even to those of us—the minority, obviously—who have neither need nor inclination to depend upon this monopoly for a living or for any form of patronage or employment. To those who have to think of broadcasting as a possible source of needed work, the position is more than tiresome: to some (as they often express themselves to me) intolerable. Yet it cannot be changed, it would seem. Even if a small amount of sponsored radio is allowed on television, it is unlikely to spread to sound-radio; and if it did, who dare suggest a balance sheet's credit or debit? Few people have the means for studying the history of sponsored radio. Once we should have classed it with things 'not done': a phrase that covers anything from social gauchery to genocide; but deeds once unthinkable are daily practised, so we may have to face, in this little department of life, new opportunities for artists who can reconcile themselves to the simultaneous service of art and mammon.

Now and again we can sit back and let time do its sifting, sanitizing work: as when Scriabin's 'Poem of Ecstasy' was performed, and one had to laugh, amid the nervous strain, at those yowling-on-the-tiles sequences and heaven- (or hell-) battering trumpets. Some of us never took this sort of stuff very seriously, when it was injudiciously advanced as a new synthesis, a generation ago. Now, its rather pitiable dependence on melodramatic dodges of the past is more obvious: and a world of higher and deeper sensations, since its day, allows us to set it against a better background of experience, and to assess it as just one among several wrong-road extravagances of the dead-end order.—Vittorio Gui has done excellent work in his period over here: he has great skill in making orchestration luminous and pellucid, and in the architectural aspects of his work he has pleased me highly. I have never heard writing such as Bax's in 'Tintagel' and Bloch's in 'Schelomo' sound more exciting. Zara Nelsova, in the cello part of the latter, was his brilliant partner in eloquence.—'I Due Timidi', described as 'an opera for broadcasting' by Rota, was ably sung, though with some wobbles. There is much recitative; the set-pieces are never strong, and always highly derivative, from the Puccini fount. There is the expected fun with keys in this pleasant-enough type of light opera.—Dallapiccola has given me some unpleasant quarter-hours, but his symphonic fragments from the opera 'Marsia', though dullish, show a stronger impulse and less waste than the other works of his that I have heard.—Alan Bush's opera 'Wat Tyler', one of the four which won prizes in the 1951 Festival competition sponsored by the Arts Council, was heard, in German, from a Berlin recording. It seems, astonishingly, to be the first opera on an English historical theme by a British composer. The music has power in sustained declamation. The chorus, used somewhat in Moussorgskyan style, plays a leading part. There is a sense of unity, so far as I could judge in the imperfect listening conditions. The subject—the peasants' uprising in 1381, and its failure—is one of intense and perennial interest. I hope the B.B.C. will let us hear the opera in the original English; this broadcast was not under its auspices.

A Schönberg first, 'Der Tanz um das goldene Kalb', was repulsive, and thus in character, for that is what this pursuit continues to be, in the eyes of those who are trying to be more rational (or who, shall we say, have not had the chance to embrace this profitable beast). It is a scene for seven soloists, chorus and orchestra, from the opera 'Moses and Aaron', with a good deal of sacrificial-orgy ongoings. A xylophone, alas, is heard. Why will otherwise clever composers be beguiled by this modern substitute (in significance) for the tinkling cymbal? Or is that just Schönberg's particular line of Golden Calf beguilement? I admired the way the singers stuck to their line of country, though I doubt if anybody could have told, most of the time, what notes they were chasing. I am afraid that this demonstration of Schönberg on Orgies is not my cup of tea—or even the cup of cold poison that the composer's worshippers (yet another Golden Calf?) seem to long to

administer to those of us who can't take very seriously some of the old man's sequential squeals.

My weakness for the French romantics is pleasantly ministered to: Guy Ropartz's first cello sonata (Pleeth, Good) is full of zest, which a few may find comical, mingled as it is with his slightly prim ways, even in 3-4 flings. It was written nearly forty years ago, about half-way through the composer's life. He is still living, I see—probably the last surviving pupil of Franck's who is at all well known. These Franckians had many difficulties to break through, by very reason of their affinity. Ropartz has lived little in the main stream of public life: his Breton self-possession may have kept his music back a little, too.—Then we had two tone-poems by Roger-Ducasse, each using a choir: 'Ulysses and the Sirens' and 'Sarabande'. The former dates from 1937, the latter from 1910. (The composer is seventy-nine.) The wordless sirens have some clever, captivating music, and the 'Sarabande', conceived as played at the funeral of a prince, contains striking laments; in both works the graphic structure is handsome, even beautiful.

Szigeti has been a fine friend for several contemporary composers: he has used a wise selectivity, and done his chosen writers immense service through his richly imaginative and scholarly playing. In Prokofiev's first concerto I reflected that nobody else now working could equal either of them at the thistledown-fantastical game: they make an ideal pair; though I don't find, apart from the amiable excitements, any great weight of argument or solidity of nourishment in the composer's output.—The value of a classic is that it's always a stimulus: sometimes to help one to live, sometimes, just to make a paragraph, or to pass on a thrill. Listening to Schubert's octet (New London Quartet, Thurston, Alexandra, Brain, and Roy Watson at the D.B.) I felt yet again the warmth of that finale, one of the world's grandest heart-raisers, and wished to demand of someone a thesis on 'The Phrase-Extension as a Rudiment of Genius, Considered in the Light of the Root-Meaning of *Genial*'. I see someone has been distributing free 'Leipzig' degrees—well, nearly free; I have a mind to set up a system of my own, and could find it in my heart to decorate with a parchment at least as good as theirs anybody who should exhaust this splendid topic for me. Schubert's finale could start him off, and I can't see him ever coming to his own finish: the world of composition is full of so many piquant examples. It should indeed be a genial and congenial task.

Elisabeth Schwarzkopf, in Brahms and Dvořák, employed her finely professional, cultured tone and style so ably that one really couldn't complain because she seemed a trifle aloof in the quieter songs. She has, like all the bigger folk, resources which can be flashed out at need: the bright sunshine for 'We kumm' ich dan' and 'Och, Moder' in Brahms's arrangements of German folk-songs, for example. It is in this matter of resource and reserve-skill that so many singers never develop

# Round me falls the night

Anthem for S.A.T.B. (unaccompanied)

Words by W. ROMANIS

MUSIC BY

EDGAR F. DAY

London: NOVELLO & COMPANY, Limited

**Andante sostenuto**

**SOPRANO**  
Round me falls the night; Sa - viour, be my

**ALTO**  
Round me falls — the night; Sa - viour, be — my

**TENOR**  
Round me falls — the night; Sa - viour, be — my

**BASS**  
Round — me falls — the night; Sa - viour, be — my

**ACCOMP. (for rehearsal only)**  
**Andante sostenuto** ♩ = 76

light: Through the hours in dark - ness shroud - ed Let me

light: — Through the hours in dark - ness shroud - ed

light: Through the hours in dark - ness shroud - ed

light: Through the hours — in dark - ness shroud - ed

# ROUND ME FALLS THE NIGHT

1861 T.M.

*cresc.* *ff*

see thy face un - cloud - ed; Let thy glo - ry

*mf* *cresc.* *ff*

Let me see thy face un - cloud - ed; Let thy glo - ry

*mf* *cresc.* *ff*

Let me see thy face un - cloud - ed; Let thy glo - ry

*mf* *cresc.* *ff*

Let me see thy face un - cloud - ed; Let thy glo - ry

*dim.* *mf* *p*

shine In this heart of mine. Earth - ly work is done, Earth - ly

*dim.* *mf* *p*

shine In this heart of mine. Earth - ly work is done, Earth - ly

*dim.* *mf* *p*

shine In this heart of mine. Earth - ly work is done, Earth - ly

*dim.* *mf* *p*

shine In this heart of mine. Earth - ly work is done, Earth - ly

*pp* *p* *poco*

sounds are none; Rest in sleep and si - lence

*pp* *p* *poco*

sounds are none; Rest in sleep and si - lence

*pp* *p* *poco*

sounds are none; Rest in sleep and si - lence

*pp* *p* *poco*

sounds are none; Rest in sleep and si - lence

# ROUND ME FALLS THE NIGHT

seek - ing, Let me hear thee soft - ly speak - ing;

seek - ing, Let me hear thee soft - ly speak - ing;

seek - ing, Let me hear thee soft - ly speak - ing;

seek - ing, Let me hear thee soft - ly speak - ing;

In my spi - rit's ear Whis - per, 'I am near.'

In my spi - rit's ear Whis - per, 'I am near.'

In my spi - rit's ear Whis - per, 'I am near.'

In my spi - rit's ear Whis - per, 'I am near.'

In my spi - rit's ear Whis - per, 'I am near.'

più mosso

Bless - ed, heav'n - ly Light, Shi - ning through

Bless - ed, heav'n - ly Light, Shi - ning

più mosso

Bless - ed, heav'n - ly Light, Shi - ning

più mosso

Bless - ed, heav'n - ly Light, Shi - ning

# ROUND ME FALLS THE NIGHT

earth's night; Voice, that oft of love hast  
 through earth's night; Voice, that oft of love hast  
 through earth's night; Voice, that oft of love hast  
 through earth's night; Voice, that oft of love hast

told me; Arms, so strong to clasp and hold me;  
 told me; Arms, so strong to clasp and hold me;  
 told me; Arms, so strong to clasp and hold me;  
 told me; Arms, so strong to clasp and hold me;

**Tempo I** **slower**  
 Thou thy watch wilt keep, Sa - viour, o'er my sleep.  
 Thou thy watch wilt keep, Sa - viour, o'er my sleep.  
**Tempo I** **slower**  
 Thou thy watch wilt keep, Sa - viour, o'er my sleep.  
 Thou thy watch wilt keep, Sa - viour, o'er my sleep.

sufficiently: they acquire a reasonable but unexpanding bag-of-tricks, which has to last them all their life: and usually, it doesn't: not even the B.B.C.'s life.—Ida Presti seems to have all the guitar-tricks in hand: great fullness of tone in chords, and many varieties of theme-and-accompaniment manipulation. I thought her Albeniz 'Asturia' masterly. In the same programme was Bridge's wood-wind 'Divertimenti' (1938): a little chippy, like much of his late musing, but gracious and individual. A flute, clarinet and viola trio by Turchi (b. 1916) left no strong impression: mild dissonance, a good supply of pliant curves. It is a common disappointment to find that the stuff of harmony in 1945 is no improvement on that of 1925, as I remember it. The bulk-products of neither period seem likely to count for much, as the generations pass.

Sulek is a Yugo-Slav, born in 1914. Antonio Janigro, new to me, played his 1949 cello concerto, a serious work, with a weighty amount of slow pacing and warm, leisurely, full-throated Italianate sentiment. He ends with a *passacaglia* which should be worth reading, as well as re-hearing. Much of the progress is guessable—broadly, Tchaikovsky-wise: but one is glad to meet a new composer, from a country so little represented in our concert-lists.—Franz Reizenstein's *Serenade* (wind and DB—ten in all) lasts over twenty-six

minutes: much of it amiable small-talk, bright, rather fussy, with a tendency to sentiment in the melody, which is not in keeping with old-fashioned (that is, 'Twenty-ish') tartness of harmony. The result is a feeling of not very significant, out-moded expression.—Pamela Harrison's cello sonata was played by her husband, Harvey Phillips, and John Wills: smallish, thoughtful ideas, shown clearly forth in harmony of a rather light French skittish type: say, roughly, of the Poulenc order.—'Armide' (Gluck's) furnished some lovely quarters of an hour, amid which one could forget the dramatic weaknesses. The mixed cast, French and British, gave us good clean singing, in a work which does not make me, for one, yearn for prime *donne*. It is an opera I like to hear when leaning back by the fire, almost drowsing. This, alas, is not a very scholarly attitude: the problems of classical lyric tragedy fade, but aural joy wells up. If Gluck here tried to be 'more Painter and Poet than Musician', we are all for that. If his characterizations are now less easy to follow than in 1777, we can avow our weakness, and worry not. *Armida* is a sheer charmer: no matter that as a sorceress she is a failure. The ballets beguile: nothing more delightful than these leisurely undramatic hours. One has not the pluck even to protest mildly against those too-easy scales, meant to express fury or fear or what-have-you. Rinaldo and we are as one: simply enchanted.

## Herbert Fryer

Herbert Fryer is the senior British pianist. On 21 May he will be seventy-five, which is not yet the retiring age, for him. On that evening he will give a recital at Wigmore Hall on behalf of the Musicians' Benevolent Fund, with the hope of endowing a bed at St. Cecilia's, the Fund's convalescent home at Westgate. His prospect of achieving this will depend on the number of people who are willing to put more than the price of their seats into the takings of the concert. To come to the point, the main purpose of this article, comprising announcement, biography and tribute, is to stimulate giving; and it is hoped that the personal factor in the occasion will make it appear different from the ordinary appeal. Herbert Fryer's is a good name in music. Those of us who went to concerts in the years before and after the other war learned to couple it with a strong sense of personal regard. Fryer, in action at the piano, was always a compelling figure, for he had a way with him. It was not the way of the star-pianist type, which sets out to focus interest on itself; he would say, with his fingers, 'this is fine music; it is worth playing, and worth a man's whole technique and intensity of feeling to get it right'. An artist who gives recitals and plays concertos in that spirit gets well regarded; and in the thirty years of his busy time Herbert Fryer earned that sort of regard. It endures among those who remember him in his prime, and it now attaches itself to the particular purpose for which he is to play to us this month. He deserves the personal compliment of a large accretion to the M.B.F. on 21 May.

Since a player well into his eighth decade is unknown to a whole generation of concert-goers, he needs to be introduced. We give his biography in *précis*. Taught at the R.A.M. by Beringer for two years; scholarship at R.C.M., and four years under Franklin Taylor; summer school under Busoni, Weimar 1900. Recitals in London 1898-1901. Some months in Berlin; recitals there and in Dresden, Leipzig, Hamburg, Vienna and Warsaw. Regular appearances at the Promenades,

where he played eight concertos. Eugen d'Albert's second concerto at a Philharmonic, February 1908. (At this concert Sibelius made his first appearance in England, and conducted his 'new symphony in C'.) Recitals at Queen's Hall, 1910-1920. Professor at R.A.M. for two years. Toured in Canada and held a professorship in New York for two years. During the 1914-18 war took concert parties to France and became a member of the Secret Service in Holland. From 1918 Professor at R.C.M. for thirty years, apart from examination and recital tours in India, Australia, Canada and South Africa; routine retirement in 1947 at the age of seventy. Herbert Fryer has been pupil and teacher at the R.A.M. and the R.C.M., and is the only holder of a Fellowship of both institutions. He has composed piano pieces and songs, and a number of these have been published. Three years ago he started his own Piano School; it now has seventy pupils. The list of pianists whom he has trained in the course of his career includes many names well known in the concert world. During the last ten years or so he has been engaged in editing a number of piano classics for Novello.

To play the piano and to teach: many do that. To make use of fame and strong position and personal energy for the benefit of fellow-artists, to take the platform without thought of reward; not many are of that habit and temperament. Those of the few whose deeds have been conspicuous we can all name. Fryer's deeds have been largely away from the public scene; but they have been numerous, and he ranks high among those who help and give. This time he comes to the centre of things, where it is to be hoped Wigmore Hall will prove too small an arena. It is not imperative that you should attend the concert. If 'Herbert Fryer Bed' at St. Cecilia's sounds a worthy and attractive cause, you can help to bring it about by sending a donation, so labelled, to the Musicians' Benevolent Fund, St. Cecilia's House, 7 Carlos Place, London, W.1.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

**Diploma Examinations (A.R.C.O. and F.R.C.O.)**  
**July 1952 (London) and January 1953 (London**  
**and Glasgow)**

The Syllabus may be obtained on application to the College.

#### July 1952, London—Latest Dates of Entry

Last day for receiving Membership proposal forms and examination entry forms (with fees) for new members, Thursday, 15 May. For present members; for Associateship examination, Thursday, 5 June; for Fellowship examination, Thursday, 12 June. No names will be accepted after the above dates, and all entries must be made upon the special form provided for that purpose.

#### Organ Practice

During May and June the charge for organ practice is 3s. per hour (members only) payable at the time of booking.

#### Organ Practice—Special Arrangements

For the convenience of Members who are engaged during the day, the organ will be available for practice from 13 May until 27 June on Tuesday

to Friday evenings from 5 p.m. to 6 p.m. or from 5 p.m. to 7 p.m. Bookings from 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3s. 6d. per hour payable at the time of booking.

#### Whitsun Vacation

The College will be closed from Saturday, 31 May until Tuesday, 3 June (both days inclusive).

#### The William Robertshaw Organ Exhibition

This Exhibition has been founded by a bequest of the late William Robertshaw. Open to candidates of either sex of British birth and, after allowing for administrative expenses, is of the value of £110 a year. It is tenable at the Royal Academy of Music for three years, and will be awarded after open competition, the successful candidate taking the organ as his (or her) principal study.

Full particulars and entrance forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 15 May 1952. The next competition takes place in June 1952.

J. A. SOWERBUTTS  
 (Hon. Secretary).

## MISCELLANEOUS

#### Passion Music

Bach's St. Matthew Passion by the St. Peter's Festival Chorus and the Brighton Students' Association Choral Society in Brighton Parish Church on 26 March under Gavin Brown.

Bach's St. John Passion by Banbury Grammar School Choral Society in St. Mary's Church, Banbury, on 1 April under Alfred Batts. By the St. Alban's Choir on 22 March in St. Alban's Church, Teddington, under Norris Marshall.

Charles Wood's St. Mark Passion by the combined choral societies of Saltley College and the City of Birmingham Training College on 26 March in St. Martin's Church, Birmingham (conductor unnamed). Wembley Parish Church on 9 April conducted by Douglas May with Lionel Mann at the organ.

A recital by the St. Andrew Singers (William J. Pain) on 1 April in St. Andrew's Church, Kettering.

Haydn's 'Passion', Vittoria's 'Glorious in Heaven' conducted by Mr. Bramwell Cook in South Church, Aberdeen.

The 'Short' St. Matthew Passion (Bach, arr. Whittaker) by the Chapel Choir in Chigwell School Chapel on 23 March conducted by John G. Auton.

Schütz's 'The Seven Last Words' by the Church choir conducted by Charles Myers in Clitheroe Parish Church on 6 April.

A Service of Nine Lessons on the Crucifixion on 6 April at Bloxwich Parish Church, Staffs.

A Recital of Passion Music by early composers; on 11 April at Bridlington Priory Church, by the Priory Church Special Choir (Eric Copperwheat).

A series of four recitals to mark the installation of the reconstructed three-manual Willis organ has recently been held in the Chapel of King Edward's School, Witley, Surrey. Recitalists were Allan Brown, Laurence West, William Nield and R. Alwyn Surplice.

#### Chichester Cathedral

The customary mid-Lent Special Service of Music was given on Refreshment Sunday at Evensong with an augmented choir of 130 voices. Herbert Murrill's Magnificat and Nunc Dimittis and Bax's Te Deum and Gloria were sung. Mr. H. A. Hawkins conducted and Anne Sheail was at the organ.

Under the auspices of the Prisma Concert Society a recital was given in All Souls' Church, Langham Place, on 28 March, by the Prisma Chamber Orchestra (John Minchinton), Alfred Deller, Ralph Downes, Raymond Cohen and Leonard Friedman. The programme included Bach's cantatas 53 and 54, Vivaldi's Concerto Grosso in A minor and Schönberg's Variations for organ on a Recitative, op. 40.

This year will see the completion of Dr. Stanley Roper's fifty years as sub-organist and organist at the Chapel Royal, St. James's Palace, Buckingham Palace, and the Queen's Chapel, Marlborough Gate. Dr. Roper is still active despite his seventy-three years and has no intention of retiring.

A series of three recitals is to be given in May in St. Leonard's Church, Hythe, Kent, by Frederick Skinner (1), Allan Brown (15) and George Thalben-Ball (29). Each recital begins at 7.30 and souvenir programmes (3s.) may be had from Ronald Airy, Bridge House, West Hythe.

The Leicester Bach Choir gave a programme in the Cathedral on 6 April which included Faure's Requiem, Palestrina's 'Stabat Mater' and Bach's Church Cantata no. 56. George Gray conducted.

Bristol University Choral Society and Orchestra gave a performance of Beethoven's Mass in D in the Cathedral on 12 March. Prof. W. K. Stanton conducted.

Clitheroe Parish Church Choir with members of Clitheroe Musical Society took part with soloists and Charles Myers (organ) in a recital given in the church on 16 March in memory of the late King George.

Tallis's 'The Lamentations' were sung in St. Marylebone Parish Church on 5 April by the Renaissance Singers (Michael Howard).

Dr. Francis W. Sutton gave the opening recital at the rededication of the organ in Holy Trinity Church, Dalston, on 6 April.

At the Annual General Meeting of the London Society of Organists on 22 March, Mr. H. A. Roberts was made President and Dr. A. J. Pritchard the new vice-president. A recital was given by Dr. William McKie.

#### Appointments

Dr. S. Drummond Wolff, Christ Church Cathedral, Montreal, Canada.

Dr. D. Poole-Connor, Holy Trinity, Southport.

Mr. George Marley, Limehouse Parish Church.

## RECITALS

### (SELECTED)

Miss Joan Wake Cleveland and Miss Monica Bing, Ruskin Road Methodist Church, Carshalton—Prelude in B minor, Chorale Preludes, *Bach*; Fugue no. 1 on B A C H, *Schumann*; Cortège, *Vierne*.

Leicester Cathedral: Dr. Douglas Hopkins—Prelude and Fugue in G, *Bach*; Theme and Variations (Sonata no. 10), *Rheinberger*; Fantasy Prelude, *Charles Macpherson*; Rhapsodie no. 2, *Saint-Saëns*; Postlude in C, *Alcock*. Mlle. Jeanne Demessieux—Prelude and Fugue in A minor, *Bach*; Pastorale, *Franck*; Symphonie Gothique, *Widor*; Litanie, *Jehan Alain*; 'Les Anges', *Messiaen*; 'Rorate caeli de super', Etude en octaves, *Demessieux*. Mr. George Gray—Two chorale preludes, *Pachelbel*; Chorale preludes, Prelude and Fugue in C, *Bach*; Fantasia on 'Wareham', *Murrill*; Prelude on 'Cheshire', *Gordon Slater*; Prelude in F, *Stanford*; Choral Song and Fugue, *S. S. Wesley*.

Mr. Eric B. Chadwick, Manchester Municipal College of Technology—Overture to the 'Occasional' Oratorio, *Handel*; Fantasia and Fugue in G minor, *Bach*; Largo, Allegro, Aria and two variations, *Festing*; Two pieces, *Whitlock*; Toccata in F (Symphony no. 5), *Widor*.

Mr. J. A. Sowerbutts, Guildford Cathedral—Verse in G, Toccata for a double organ, *Blow*; Sarabande in C, Les Carillons de Paris, *Louis Couperin*; Chorale preludes, *Kuhnau*, *Krebs*, *Walther*; Variations on the Guildford Chimes, *Sowerbutts*; nos. 2 and 3 of Nine Preludes, *Milhaud*; Divertimento, *Whitlock*; Finale, *Reubke*.

Mr. Charles Hutchings, St. Peter's Collegiate Church, Wolverhampton—First movement, Sonata in A, *Mendelssohn*; Pastorale, *Franck*; Chorale prelude, *Schroeder*; first movement, Sonata in D minor, *Rheinberger*; Trio in C minor (two movements), *Bach*; Introduction and Passacaglia, *Alcock*; Chorale prelude, *Dupré*.

Mr. Russell Shepherd, St. Mark's, North End, Portsmouth—Voluntary in C minor, *Greene*; Introduction and Double Fugue, *Merkel*; Two preludes on Lady Margaret Hall Hymn-Tunes, *Ernest Walker*; Sonata no. 7 (three movements), *Rheinberger*; Passiontide chorale preludes, *Bach*; Allegro appassionata (Sonata no. 5), *Guilmant*.

Mr. Brian L. Trant, Mr. Ronald F. Morgan, Mr. Arthur M. Stacey, St. Anne's Church, Brondesbury—A *Stanford* programme in commemoration of the composer's centenary.

Mr. Edward Linzel, St. Mary the Virgin, New York City—Prelude and Fugue in E flat, *Bach*; Prelude, Fugue and Chaconne, *Pachelbel*; Pastorale, *Roger-Ducas*; 'Ave Maris Stella', *Langlais*; Cantabile, *Jongen*; Suite, op. 5, *Duruflé*.

Mr. David Ingate, St. Magnus-the-Martyr, London Bridge—Overture to the 'Occasional' Oratorio; Folk Tune, Scherzo, *Whitlock*; Rhapsody, *Lovelock*; Marche Pontificale, *Widor*.

Mr. Allan Brown, St. Paul's Church, Onslow Square (five programmes)—Fantasia in E minor, *Silas*; Prelude for Lent, *Harwood*; First movement, Sonata in D minor, *Mendelssohn*; Choral in A minor, *Franck*; Introduction and Passacaglia, Sonata in E minor, *Rheinberger*; Lament, *Harvey Grace*; Psalm-Prelude no. 1, *Howells*; Toccata-Prelude, *Bairstow*; Elegy, *Parry*. St. Mary's Church, West Hampstead—Introduction and Fugue, *Reubke*; Canon in B minor, *Schumann*; Toccata and Fugue in D minor, *Bach*; Finale in B flat, *Wolstenholme*.

Mr. C. Daly Atkinson, Denstone College, Staffs—Prelude and Fugue in C minor, *Bach*; Allegro and Fugue (Sonata no. 2), *Mendelssohn*; Andante and Finale (Sonata no. 1), *Rheinberger*; Folk Tune, *Whitlock*.

Mr. F. C. J. Swanton, Christ Church, Leeson Park, Dublin—Prelude and Fugue in A minor, *Bach*; Sonata in A, *Mendelssohn*; Preludes on 'Gartan', 'St. Columbo', *Stanford*; Deux Tableaux, *Dupré*; Prelude and Fugue on B A C H, *Liszt*. St. Philip's Church, Rathmines, Dublin—Requiem Aeternam, *Harwood*; Fantasia in C, *Byrd*; Chorale preludes, *Bach*, *Parry* and *Fleury*; Prelude and Fugue in F minor, *Dupré*; Fugue à la gigue, Prelude on Gibbons's Song 24, 'St. Patrick's Breastplate' (Sonata Celtica), *Stanford*.

Mr. Alan Hooper, St. Mark's Church, N.W.2—Prelude and Fugue in E, *Lubeck*; Chorale preludes, *Krebs*; Fugue on the Magnificat, *Pachelbel*; Scherzetto, *Langlais*; Toccata, *Dupré*.

Mr. Malcolm Hubble, St. Luke's Church, Charlton—Introduction and Allegro *Stanley*; Chorale preludes, *Brahms*; Fugue in D minor (the 'Giant'), *Bach*; Fugue, Sonata in G, *Rheinberger*; 'Nun danket', *Karg-Elert*.

Mr. Searle Wright, Chapel of the Incarnation, New York—Chaconne, *Couperin*; Suite, *Sowerby*; L'Orgue Mystique no. 35, *Tournemire*.

#### London University Extension Summer School

The School will be held at Wye College, near Ashford, Kent, and in the programme of studies is a Course on Music—Symphony and Concerto in the Twentieth Century, to be held on 16-23 August. The tutor is Mr. F. E. Holmes. The inclusive charge for tuition, board and accommodation is £4 10s. A prospectus and application form may be had from the Senior Assistant, University Extension Courses, Dept. of Extra-Mural Studies, Senate House, London, W.C.1.

#### Hovingham Festival 1952

The Festival will be held on 25-27 July, Mewton Wood will give the opening recital. On the Saturday Purcell's 'Dido and Aeneas' will be sung and the Jacques Orchestra conducted by John Pritchard will give a concert in the evening. For the final choral concert the main works will be Purcell's Yorkshire Feast Song and Handel's Dettingen Te Deum. Particulars may be had from the Hon. Secretary, P. C. Williams, Skurkhill, Helmsley, York.

## Letters to the Editor

### 'Wozzeck'

May I be permitted to rush in where your five critics of 'Wozzeck' feared to tread? I have reluctantly come to the conclusion that the work is a failure, and that the blame must be laid firmly on the shoulders of Berg the librettist and Berg the composer.

The fundamental weakness is a dramatic one. You cannot have black without white, or darkness without light; yet Berg attempts to portray insanity without any reference to sanity itself. All the major characters are abnormal; none are sympathetic. Moreover, there is a complete lack of dramatic development. Wozzeck's mania is already apparent in the very first act; there is no growth of character, but simply a sequence of depressing events. Consequently the climax is merely sensational, not truly dramatic.

This weakness is paralleled by a similar lack of growth in the music. In the wood-cutting scene in act I Berg is already using the full range of dissonance and orchestral fortissimo; by the time we reach the dénouement the ear is wearied and even the famous D minor adagio loses much of its impact. A good example of this loss of power can be found in the scene in the Doctor's surgery. Ernest Newman tells us (in 'Opera Nights') that as the Doctor reaches the word 'immortal'—his vocal line becomes more and more extravagantly absurd, till his megalomania culminates in a crazy trill. Here, as elsewhere, the listener has no sense of culmination whatever, because the vocal line has been crazy from the very beginning.

Admirers of 'Wozzeck' point to the many beautiful and novel sonorities revealed in the orchestral score. But sonorities by themselves are not enough; the musical thought expressed through those sonorities must be sound, if the value of the work is to remain after the actual novelty has worn off. They also explain away Berg's rejection of normal dramatic procedures by describing the opera as a fantasy or nightmare, subject only to the irrational logic of the world of dreams. If this is true, it would certainly account for much of the tedium of the work; for in the whole range of human experience there are few ordeals more boring than being subjected to a lengthy recitation of other people's dreams.

This is not to deny that there are fine moments in the work. It is significant that in the finest—the orchestral prelude to the final scene—Berg returns to tonality, and it is also significant that it was conceived, as Newman tells us, independently of the actual opera. Even in his finest moments, however, it is questionable whether Berg adds anything, apart from technique, to what other Romantic composers have written before him. As Cecil Gray puts it in his essay 'Contingencies': 'It is probably the chief flaw in Berg as an artist, in fact, that he so often seems to employ a new technique and vocabulary in order to achieve what can be achieved, and has already been achieved, by simpler and more orthodox means.'

How then can I explain the enthusiasm with which the work has been received, and the statement that for two of your critics it has been one of the major artistic experiences of their lives? Some listeners undoubtedly are in sympathy with Berg's outlook and are genuinely moved by his music. But I can't help feeling that the

majority are impressed only because they feel they ought to be. Since genius has in the past been occasionally allied to obscurity, they have come to believe that obscurity is *ipso facto* a proof of genius. They have been told so often by Superior Persons that 'Wozzeck' is a masterpiece that they no longer have the courage to disagree. In short, the chorus of praise for Berg's opera reminds one irresistibly of the applause for the Emperor's New Clothes which greeted him as he appeared stark naked on the balcony of his palace.

GEOFFREY BUSH.

### The R.S.C.M.

I would like via your columns to express my indebtedness to Dr. Campbell and to you for publishing the most fascinating article on the work of the R.S.C.M. It is a thrilling story, and the illustrations were excellent. It is grand to know that the School ever expands with the addition of new choirs.

As a choirman of a large church, I can vouch for the great joy that is afforded by singing the priceless Anglican liturgy. To work up, e.g. Walmisley in D minor or Harwood in A flat or Wesley's 'The Wilderness' is very stimulating, especially if the Sunday performance comes up to the expected standard.

It is, I feel, very encouraging to see how well to the fore is church music today. Who that was present will ever forget that stupendous service sung by a thousand voices last June in the Royal Albert Hall by affiliated choirs of the R.S.C.M.? The sheer thrill of the Hosanna in Weelkes's masterpiece, the massiveness of the Walmisley setting and the noble Vaughan Williams Te Deum were all moving experiences.

The creation of such new bodies as Michael Howard's Renaissance Singers, well described in one of your recent numbers, Mátyás Seiber's Dorian Singers and Dr. Paul Steinitz's London Bach Society, also described in a recent issue, augurs very hopefully for the future.

We do well, too, to remind ourselves of the valuable work rendered to the cause of church music by the Incorporated Guild of Church Musicians and the Church Music Society. This last-named deeply laments the loss of its revered President, the late Canon E. H. Fellowes, the greatest modern authority on the Anglican offices. His memorial service at Windsor was a very solemn and magnificent occasion, all the music being that of his illustrious predecessor William Byrd. Your article on Dr. Fellowes was, too, deeply appreciated.

In conclusion may I say how very keenly I anticipate each issue of the *Musical Times*, now most beautifully produced on most choice paper.

G. B. GURNEY SMITH.

### Handel at Brook Street

It will be a matter of satisfaction to Handelians that the L.C.C. has decided to set up a new plaque to commemorate the residence of Handel at 25 Brook Street. May I point out, that the existing rate-books of St. Martin-in-the-Fields (the parish which included Brook Street, until the establishment of the new parish of St. George's) provide evidence that Handel was tenant of the Brook Street house as early as December 1723, if not earlier.

WILLIAM C. SMITH.

Girls of Queenswood School, Hatfield, and boys of Haileybury and Imperial Service College combined on 16 March to sing the first part of the St. Matthew Passion at Queenswood under Ernest Read. The schools had prepared their choirs independently during the term with a combined rehearsal before the performance.

It is proposed to hold a series of concerts devoted to the chamber music of Mozart in the Committee Room Suite of Wimbledon Town Hall on alternate Fridays from 16 May until 19 September. Admission will be by programme, the cost being £1 for the ten concerts. Particulars may be had from Kenneth Tucker, chairman of Wimbledon Concert Club, 132 Copse Hill, S.W.20.

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.*

Chelsea Chamber Orchestra (Tuesdays, 6.15 to 8.0) has vacancies for trumpet, horn and a few first-class string players.—CONDUCTOR, 20 Alexandra Mansions, King's Road, S.W.3.

Pianist and organist wishes to meet singer or instrumentalist for practice. Steinway piano, or would visit N.W. or W. districts or near.—L. N. R., c/o *Musical Times*; or GLADstone 7229.

North London Orchestra has vacancies for all instrumentalists. Rehearsing, Muswell Hill, Thursdays at 7.30.—Hon. Secretary, Mrs. ESSAK, 15 Kendal Avenue, Edmonton, N.18 (TOT 5017).

Viola player with considerable experience wishes to join advanced string quartet. Evenings, London.—X. Y. Z., c/o *Musical Times*.

A violinist is available to join a string quartet in N.W. area. Or would form an ensemble with viola and cello in Wembley, Harrow, Edgware districts.—W. A. C., 7 The Avenue, Harrow Weald, Middlesex.

Accompanist (male, 50) wishes to meet cellist for weekly practice, or to complete trio. London, Central or South.—H. F. C., c/o *Musical Times*.

A small group would welcome singers (S.A.T.B.) to perform part-songs, madrigals, etc.—KENNETH WESTERN, 335 Church Street, Edmonton, N.9.

Amateur light orchestra requires wood-wind. Practices, Mondays, 8-10 at St. John's Church Schools, Duncan Street, Islington.—S. A. PILLIN, 55 Hartham Road, Holloway, N.7 (North 2881).

Burghley Road Orchestra, Kentish Town, nr. Tufnell Park Underground station, has a few vacancies for string players, especially a cellist and viola player. Rehearsals, Mondays, 7.30-9.30.—Secretary, Mrs. BIRKS, 7 Ingestre Road, Kentish Town, N.W.5 (GUL 1376); or CONDUCTOR, TOT 1530.

Good cellist wanted to join experienced string quartet. N.W.3 district.—F. G., c/o *Musical Times*.

Violinist wanted for advanced string quartet meeting in Golders Green.—J. T., c/o *Musical Times*.

Pianist would give his services in the evenings to any worthwhile charitable organization.—D. NEWMARK, 14 Brompton Court, Hendon, N.W.4.

Experienced accompanist wishes to play for vocalists or instrumentalists, advanced or beginners, in the Greenford area.—A. VICTOR BAKER, 655 Kenton Lane, Harrow (Grimsdyke 1649).

Good viola player wanted for string quartet. Golders Green district.—F. C. R., c/o *Musical Times*.

Instrumentalists required for amateur orchestra of good standard, Hendon district.—CONDUCTOR, MARTIN FOGELL, 185 The Vale, Golders Green, N.W.11.

## London Concerts

### Matthäuspassion

[Mr. Walter Emery's commentary is of the nature of foot-notes, and is therefore placed second. Mr. W. S. Mann wrote his more general notice after reading Mr. Emery's remarks, which at one or two points he disputes. It is not to be assumed that either of them has the last word; where the St. Matthew Passion is being discussed, nobody will ever have the last word.—EDITOR.]

Mr. Emery's notes on the German performance of the St. Matthew Passion at St. Bartholomew's Smithfield on 22 March require the reporter's amplification, nor can this reporter swear he will not add comments of his own. Dr. Steinitz disposed his choir of the South London Bach Society and the Riddick Orchestra at the east end of the church, since his organ gallery is not large enough to hold a choir, like Bach's at St. Thomas's. He approached the work in a devoted but vigorous manner, taking many of the numbers faster than usual, but not, however, greatly reducing the duration of the whole work. The choral singing reached a high standard; it was fully up to the divided choir numbers, and not too loud for the orchestra at any time, not even in 'Lightnings and thunders' when, for the first time in my life, I heard the flute entry at the sixteenth bar. Incidentally I must respectfully part company with Mr. Emery at this point; the fast tempo for 'Behold my Saviour' aptly suggested nervousness, but the music becomes meaningless if it is taken any faster—Mr. Emery, in his own monograph, has quoted the indication Andante in Bach's second flute part. Furthermore quaver appoggiaturas increase the feeling of anxiety, by their harmonic effect, where Steinitz's rough acciaccaturas bring in a new concept of brutality.

The only choral part that was not clear was the soprano ripieno in no. 1; but the organist soon spotted this, and lent a hand. It may also be remarked that the trills in 'O man' were well and truly sung. The orchestra included ideal soloists for 'I would beside my Lord' and 'For Love my Saviour' (Joy Boughton and Gareth Morris) and had Hubert Dawkes as, for me, a rather too discreet cembalist; Dr. Steinitz

suitably used bassoons on the continuo line in certain numbers. The use of organ (William Cole) in recitatives may be a gain in accuracy, but I missed the affecting counterpoint that the cembalo can bring to salient passages of narrative; use of organ as continuo instrument in the main part of no. 10, 'Grief for sin', was texturally unsatisfactory—it did not set the flutes off.

The solo singers were a mixed lot, but probably as good as could be obtained for the purpose from among noted singers; the ideal would be to draw the soloists from the choir, as Dr. Steinitz adequately did for the small parts; but celebrity has an attracting power even for a performance like this. Ena Mitchell and Norman Walker sang in the accepted manner, Nancy Thomas with rather more freshness, René Soames too nasally for comfort, Norman Lumsden with admirable dignity and expressiveness though somewhat too much vibrato. Eric Greene, who had dreamed up the whole venture and coached the singers, gave the finely abstract reading for which he is famous, but had not, it seemed, found time to decide how certain German diphthongs are pronounced, nor which German 's' he was going to settle upon. The choir's German, subject to Mr. Emery's comments, was adequate to the occasion; Norman Walker was the only performer whose singing really relished the text.

Between us I hope that Mr. Emery and I have shown how stimulating and indeed moving this performance was. For my part I hope it will be repeated annually; there is room in London for more than one annual complete performance of the greatest of all sacred musical works. W. S. M.

*Use of German.* It is right that the Passion should usually be sung in English; but no translator can preserve the vowel-colour of the original. English singers have to coo on *crucify* instead of howling on *kreuzigen*. The added conviction that ought to result from singing in German was not fully apparent at this first attempt—naturally enough.

*Balance.* For the orchestra that is historically correct and financially inevitable, a choir of sixty is too

large; but not much too large. The worst problems of balance were solved by using piccolos instead of flutes in two or three movements.

*Schweitzerian conceptions.* Some conductors take the middle of no. 1 faster, perhaps because subconsciously they are dissatisfied with the usual meditative conception and slow tempo. Schweitzer sees no. 1 as 'a crowd moving excitedly about, crying aloud'. This performance was not altogether Schweitzerian, for it began half-heartedly and did not achieve turbulence until near the end; but the effect was then exceedingly impressive.

Similarly with the duet before 'Lightnings and thunders'. By having the appoggiaturas played roughly as semiquavers Dr. Steinitz adopted the only interpretation that makes harmonic sense, and also took an important step towards realizing the Schweitzerian conception. It seemed to me, however, that the strings and singers had not fully grasped his intentions. A heavier treatment of the string part and insistence on a slightly faster tempo might have helped.

*Ornaments.* It would be worth anyone's while to add a few ornaments to the vocal and instrumental parts, and to see that the orchestra understands the Bach trill.

*Continuo.* Despite Spitta (English translation, 1884), our tradition has remained largely a matter of harpsichord for the Evangelist, organ for the choruses, and the rest out of the hat. Much of the evidence was discussed by Arthur Mendel in the *Musical Quarterly*, July 1950, and in his edition of the St. John (Schirmer). The organ was undoubtedly the regular continuo instrument in church; but Emanuel Bach and Mattheson refer to the harpsichord, and in 1724 Bach refused to perform at the Nicolaikirche until the harpsichord had been repaired. Further, there is a harpsichord part for Choir II. This may have been a makeshift, used only because an organ was temporarily out of order; but as Choir II was less competent than Choir I, they may always have required the support of a harpsichord as well as Organ II. (The sopranos of Choir II could only be trusted with one aria, and even there had to be doubled by a flute.)

It is perhaps unnecessary to banish the harpsichord; but certainly it should be used much less than is customary, and never for mere variety. In no. 25, etc., it is logical to use harpsichord with the soloist, organ with the choir; but in no. 10 it is a mistake to change instruments for the middle section—at any rate when they are at opposite ends of a church.

In the Narration, the use of harpsichord with sustained cello seems to be doubly wrong. For these passages there is an original organ part, but no harpsichord part; and the original cello parts are written in detached crotchets.

There is a striking gain in continuity when the organ is used for the Evangelist and Jesus; and in the latter passages it helps to prevent the upper strings of the tiny orchestra from sounding thin.

Mendel is convinced that the organist ought not to hold his chords; but from the eighteenth-century evidence in general it might be safer to say that so long as the organist does not obscure the obbligati, he is free to play held chords, detached chords, or detached manual chords over a held pedal. With the Evangelist in the St. Matthew, sustained chords on colourless flutes or diapasons are often effective; they are not monotonous, because one simply does not notice them. No doubt, however, they are historically wrong. Detached chords, which may be historically right, are effective only if the organist resists the temptation to change stops during every rest, in search of variety or colour. Such changes are extraordinarily disconcerting to the audience, and may easily sound vulgar.

It is unlikely that much remains to be learnt from the vague eighteenth-century textbooks. Proper descriptions of Bach's original parts may lead to decisive results, if they ever become available; but the immediate

need is for experimental performances. Not the least valuable feature of this performance was that the conductor and organist experimented boldly. They were not always successful, but their failures were as instructive as their successes.

W. E.

### Bach's Cello Music

Another Bach celebration brought all the solo cello suites and cello-cum-clavier sonatas, played by Maurice Eisenberg, with Dr. Ivor Keys's assistance, in Wigmore Hall (24, 27 March, 1 April). The faithful flocked to hear serious, passionate yet dignified interpretations, and none too virtuosos execution. Eisenberg pulls Bach's metre about at times (so does his teacher Casals), he plays out of tune at times, and his tone is hardly ravishing, with its wiry edge. If the ear was most pleased in the sonatas, especially the G minor and the Andante of the G major, the intellect was greatly drawn to Eisenberg's unruffled artistry in the Sarabande of the five-string D major, and the whole of the E flat suite.

### Stravinsky and Followers

The progress of Stravinsky's rake in the direction of London has been wayward and piecemeal. We have had: (1) a relay from the first performance at Venice; (2) Anne Trulove's scena sung with piano at the London Musical Club last autumn (Edith Tranteur); (3) This scena and Anne's lullaby from the Bedlam scene at a Mysore concert in the R.F.H. on 21 March. On this occasion the singer was Elisabeth Schwarzkopf, who had played the rôle at Venice, the orchestra was the Philharmonia and the conductor Harry Blech.

One cannot quarrel with the choice of numbers (since each is a peak moment in the opera), or dispute their separation from the whole, since 'The Rake's Progress' is designedly split into separate numbers, according to Stravinsky's operatic policy. The lullaby is strophic with a refrain for chorus, and a tender expressive melody. The aria and its attendant cabaletta (Verdi would have approved of it, for the change of mood has a real dramatic purpose) form what is perhaps the finest piece in the opera. The aria is romantic, almost Tchaikovskian, but lovely in its melody with imitative bassoon obbligato; the cabaletta more Mozartean (the first melodic phrase forcibly recalls the D major Rondo K 486). In the original broadcast last September it seemed that the rôle had been expressively designed with Schwarzkopf's voice in mind; but at this concert she was not singing with the same effortless, liquid purity, and her English seemed less careful. (I am using very high standards, for her performances at Bayreuth and Venice last year came close to perfection.) The excellent choir was anonymous; the fine oboe in the Lullaby was Sidney Sutcliffe, the no less fine bassoon, in the aria, Cecil James, of the Philharmonia Orchestra.

The followers referred to are Peter Wishart of Birmingham, and Doda Conrad of Poland, France and U.S.A., both pupils of Nadia Boulanger. Wishart's Partita in F sharp for piano has lately been published by the O.U.P. and was first played by Joyce Hedges in Wigmore Hall on 9 March. The partita is not difficult, but its Bach-like style, with Stravinskian touches of harmony, need very careful and lucid handling, as Joyce Hedges realized. Its four movements are short: Prelude, Burlesca, Aria and Capriccio. This is probably the most potentially popular work Wishart has given us, since it is, excepting the violin concerto, the most accomplished. If the sober figurations of the prelude seem dull, they grow in power to satisfy after repeated playing. The burlesca has a carefree cross-hands tune, the aria a poised D major melody. The capriccio begins like the Italian Concerto and continues completely unlike it, ending with a coda that exploits the least effective part of the bass register, its lowest end.

In the hands of Miss Hedges the whole sounded effectively musical; but not everyone will be able to make it so at once.

Doda Conrad appears here only incidentally as a Boulangiste, for the work that he conceived, procured from various composers and put up for performance at Wigmore Hall on 18 March was an act of homage to Chopin, a peculiar symposial song-cycle evoking impressions of Chopin's life and environment, called 'Mouvements du coeur'. The verses were by Louise de Vil'morin, the music by Sauguet, Poulenc, Auric, Françaix, Preger and Milhaud. The idea was a dubious one, in any case, and the verses, suitable for setting, proved spineless in character; the music did not evoke Chopin, save in Sauguet's two songs, and in the influence Chopin has always had indirectly on Poulenc, nor was it striking music as a whole—it was not a whole.

W. S. M.

### Bach, Caplet, and Arnell

The London Choral Society and its conductor, John Tobin, who have recently attracted considerable attention through their 'restored' version of Handel's 'Messiah', brought an interesting programme of a different nature to St. Margaret's, Westminster, on 20 March. (The church proved to be acoustically agreeable.) The final and most completely satisfying work was Bach's five-part motet, 'Jesu, priceless treasure', sung unaccompanied in capable style and with commendable maintaining of pitch. The sopranos and altos of the choir, similarly unaccompanied, began the evening with André Caplet's Mass for three voices: some slight monotony of tone-colour was no doubt inevitable, but so skilful is the composer's part-writing that the ear is not conscious of any lack of harmonic richness. The singing, however, lacked something in precision and unanimity, particularly where Caplet calls for a free plainsong-like declamation. Between these items came a work for soprano solo, mixed chorus, and organ by Richard Arnell, somewhat disingenuously (and with dubious grammar) billed as 'First world public performance'. The programme did not mention that the work originally had an orchestral accompaniment, which the composer has slightly altered in reducing it for organ, nor that it had been composed and broadcast in the United States during the war. The growing practice of not counting a broadcast performance as 'public'—apparently so as to secure as many 'premieres' as possible for a single work—is surely to be justified only by an Alice-in-Wonderland reasoning. Mr. Arnell was ill-advised to exhume this work, which by no means augments the reputation he has earned in recent years as an instrumental composer. It is a setting of Stephen Spender's poem 'The War God', which title was originally given also to the music; the composer now apparently feels this inappropriate, and the work is colourlessly renamed 'A Cantata'. Its pace is laboured and its texture insufficiently varied; its writing does not always 'lie' well for voices, and the poet is badly served by the composer's chopping-up of the verses. (It is hardly an adequate excuse that the poem itself is weak and woolly.) The choir tackled the cantata with spirit, but Herbert Dawson's organ accompaniment showed little sensitivity. The advertised soloist, Laelia Finneberg, having withdrawn at rehearsal on the day of the concert, the soprano solo was undertaken by a young student, Joyce Millward; her tone-quality has not yet matured, but her musicianship in delivering such awkward music at such short notice was cool and commendable.

### London Contemporary Music Centre

A chamber-orchestral concert organized jointly by the L.C.M.C. and the B.B.C. was held on 25 March at the Maida Vale studios, from which it was broadcast

to Third Programme listeners. Recent works by Humphrey Searle, Denis Aplvor, and P. Racine Fricker were given in a programme which began with Prokofiev's Overture, op. 42 (1926) and ended with the *Divertissement* by Ibert dating from 1931. The one completely new work was Aplvor's violin concerto. This composer's ballet 'Mirror for Witches', recently added to the repertoire at Covent Garden, showed both a technical skill and a feeling for the dramatic; the concerto, abstract music with neither stage-picture nor story-programme to guide the listener, achieved nothing positive. A composer has every right to indulge in the strange and harsh idiom here employed, if some distinctive emotional communication is thereby made; here it was not, and the result was simply unpleasant sound. The orchestration of the work supplies the main technical interest. It is designed (according to the programme-note) to provide 'seven wind and seven percussive timbres, i.e. flute, oboe, clarinet, bassoon, horn, trumpet, trombone; and piano, harp, timpani, xylophone, tom-toms, bass drum, and double-basses (mainly pizzicato)'. There are no other strings. The concerto is in three movements, unusually grouped slow-fast-slow. Alan Loveday was the fluent soloist, with the London Classical Orchestra under Trevor Harvey. Both the other recent works were heard at provincial festivals last year—Searle's 'Poem for 22 Strings' at Cheltenham, Fricker's *Concertante* for Three Pianos at Hovingham; and both were noticed in last September's *Musical Times*. To one who now heard Searle's work for the second and Fricker's for the first time, this concert was a demonstration of the musical worth of both compositions. In Searle's piece the twelve-note method of construction by no means forces its mathematical aspect on the listener; instead an impressive impact is made by the music's shapely structure and its ready emotional appeal. Fricker's *Concertante*, briskly direct in the style to which the composer has accustomed us, sets off three not-too-difficult piano parts against strings and timpani (strings omitted in the third of the four short movements). The work was designed for a programme in which three pianists had been enlisted to play Bach's well-known concerto, and in this connection it might well be remembered when the time recurs for drawing up the Promenade programmes. Mary and Geraldine Peppin and Kyla Greenbaum were the pianists. Trevor Harvey dealt ably with a difficult and perhaps too varied programme. He could not prevent Prokofiev's Overture from sounding dated and a little dreary; but Ibert's delightful musical romp, in which a parody of 'The Blue Danube' is one of several audacities, signalled its success by sending this august audience into unashamed, uninhibited laughter.

### Stravinsky at the Albert Hall

Next season the B.B.C. is transferring its Symphony Concerts (though not the Promenades) from the Albert Hall to the Royal Festival Hall—which should prevent a repetition of such an unfortunate clash as occurred on 26 March. The B.B.C. Symphony Orchestra's all-Stravinsky programme on that evening, having to compete with the Hallé Orchestra's Haydn and Ravel at the newer hall, attracted only about fifteen hundred to the Kensington pleasure-dome. Happily the costs of promoting this concert did not have to justify themselves entirely by the box-office returns, for the performance was broadcast and was repeated from a studio next day. Let it be remembered, amidst the voices raised in criticism of the B.B.C., that literally no other promoter could have given London this unusual and well-prepared concert. 'Apollo Musagetes' was followed by the 'Symphony of Psalms', with 'Oedipus Rex' (never yet performed in Britain in its intended stage form) to occupy the second half. Thus we were kept to the Stravinsky of 1927-30. In 'Apollo', for

strings only, the deliberately restricted range of dynamics and tone-colours cherished by the composer at this time are applied to musical material for which it seems entirely suited, and the clarity and formal balance of the work are only part of a larger and deeper satisfaction which the music gives. The 'Symphony of Psalms', so different in temper, has likewise a technical apparatus suited to its message; and the result is something at once as fervent and as monumental as an Epstein statue. The instrumental colouring (without violins or violas) is dry and incisive; the choral writing, often bare and never in more than four parts, has something of the same directness; and the note of mystery and grandeur (something very rare in Stravinsky) is authentically sounded at the end of the first of the three movements, to the words 'et amplius non ero'. Here, surely, is one of the finest works of our time, which, if the composer could be induced to sanction a slight reduction of the orchestration, might even enter the regular repertory of our more enterprising choral societies. Happily the London Philharmonic Choir, which participated in a notable recording of this work under Ansermet a few years ago, was invited to undertake this performance, and did admirably. Basil Cameron's conducting, however, was sluggish and lacked fire. Versatility in a conductor is admirable, but does not always extend to universality.

The Latin of the Vulgate was then succeeded by the Latin of J. Danielou's translation of Cocteau's French adaptation from Sophocles's Greek, with a narration spoken by Valentine Dyll in English. For 'Oedipus Rex' Stravinsky stipulated a Latin text because, to modern ears, that language presents a certain rigid, unvulgarized, unemotional character. In keeping with this idea, the actors when this work is staged do not act; they merely form tableaux. The negative aspects of his art seem to have been uppermost in Stravinsky's mind in composing this work. Not unnaturally, the result is music which, though it shares with the other two works of this programme their fascinating craftsmanship, remains frozen: the harrowing humanity of the original tragedy is lost. The very manner of presentation seems of doubtful validity. If Latin is the only suitable language to 'go with' this music, and if the listener is further aided by a stage picture or (as here) by having the complete text in its original and in translation before him, then why does Stravinsky ordain that his music shall be periodically interrupted for a commentary in the vernacular? A German tenor, Helmut Krebs, sang Oedipus with spirit and accuracy, though with too many aspirates; a Greek contralto, Irma Kolassi, made a deep impression in the brief section of the music allotted to Jocasta. More familiar singers—Raymond Nilsson, Owen Brannigan, and Martin Lawrence—capably undertook the minor parts.

#### An All-British Orchestral Concert

The programme given by the London Symphony Orchestra, conducted by Hugo Rignold, at the Royal Festival Hall on 6 April deserves to be set out in full:

Overture, 'Street Corner'	Rawsthorne
Four Poems of St. Teresa	Berkeley
Introduction and Allegro	Elgar
Symphony no. 2	P. Racine Fricker
(first London performance)	
Scene, 'The Enchantress'	Bliss
(first concert performance)	
Symphony no. 2 (repeated)	Fricker

Your reviewer went to this concert prophesying woe. No one he thought would attend such a concentration of modern British music except a few gallant thick-and-thin devotees. He was wrong, delightedly wrong. The presence of Kathleen Ferrier as soloist was doubtless the chief attraction of the evening for the non-specialized concert-goer; but at least the well-filled hall proved that

modern music is not in itself the overriding deterrent which it is sometimes made out to be. Miss Ferrier's low notes had not in Lennox Berkeley's work the full musical roundness which usually gives her listeners such pleasure, but this was a gratifying performance nevertheless. These four songs wear well; who now will bring to the hall Berkeley's 'Stabat Mater', one of its composer's most striking works? In the scene written for her by Sir Arthur Bliss Miss Ferrier was in her element. She brought out the dramatic nature of the work, and her singing had passion and beauty. This music, lasting a little over a quarter of an hour, should surely find a welcome place in our concert programmes, where the operatic excerpts to which singers resort are so often unsatisfactory because incomplete. Bliss has used a text adapted by Henry Reed from the Greek of Theocritus, in which a proud lady of Syracuse casts spells to bring back the lover who has deserted her. At first it was the words that gripped most of all, as if the music were to be only a pleasant background; but gradually the musical form made itself cunningly felt, and the composer had his audience excitedly with him as he established the various climaxes of the work. The harmonic idiom is straightforward, modulating clearly through many keys before returning to the C minor in which it began; the orchestration is consistently bright in colour and attractive to the ear. Like the rest of the programme it was capably managed by orchestra and conductor.

Fricker's symphony was first given at last year's Liverpool Festival, and was duly commented on in these columns last September. The fierceness of its idiom hardly abates even after repeated hearing: the simultaneous sounding of (for instance) two perfect fifths, a semitone apart, by four horns seems to spring more from an austere delight by the composer in such sonorities than from a contrapuntal or harmonic 'necessity'. The ugliness of sound is, indeed, a little wearying. Contrast between the three movements is slight, and relaxation of tension is rare. It was perhaps hardly surprising that a large proportion of the audience (estimated by another onlooker at forty per cent) left before the repeat performance. What distinguishes this symphony is its drive, its sense of individual purpose, its intellectual cogency: by themselves, these admirable qualities are not enough to enlist full aesthetic sympathy. One waits for Fricker to apply to a symphony something, at least, of the more gracious touch that partly animates such works as his violin concerto and his 'Prelude, Elegy and Finale'.

A. J.

#### 'Via Crucis'

Liszt's 'Via Crucis', the Fourteen Stations of the Cross, for mixed choir, soloists and organ, was written in 1878-9 but had to wait until Good Friday 1929 for its first performance—in Budapest. The work's first English public performance was given at All Souls', Langham Place on 4 April by Arnold Richardson (organ) and the Dorian Singers conducted by Mátyás Seiber. The concert was organized by the Liszt Society (Hon. Sec., Humphrey Searle). 'Via Crucis' was preceded by the Fantasia and Fugue on the Chorale (Meyerbeer's) 'Ad nos, ad salutarem undam', and the juxtaposition of the two works was one of the most valuable aspects of an enterprising programme. If the Fantasia and Fugue, by and large, were the Known Liszt, the succeeding 'Via Crucis' was distinctly the Unknown and Enigmatic Liszt; and it was both a genuine musical experience, and something of an historical revelation besides. The drama of the Crucifixion can never have been more tersely composed. Fourteen short movements, the majority of them given to the solo organ which acts as wordless, yet minutely descriptive, narrator; and the remainder devoted to, or divided between, soloists and choir, the former commenting on, or poignantly responding to the action, the latter summing up the central emotional events.

The style of the whole work is, as the programme-note rightly suggested, both experimental and prophetic. It is not fanciful to see a relationship between 'Via Crucis' and Stravinsky's 'Symphony of Psalms', or between Liszt and the expressionists. Stravinsky was continually brought to mind by the crawling ostinato-like theme which serves as a recurring motive for the burden of the Cross, and by the directly lyrical utterances of the Three Women's 'Stabat mater dolorosa' which intervenes each time Jesus falls—utterances that gain in intensity because of their dramatic simplicity and their repetition. It is in Liszt's quasi-naïve repetitive use of uncomplicated themes, and above all in the repetition of certain chords—thereby endowing them with a particular, isolated emotional significance—that elements of expressionism begin to creep in. Now and again, of course, Liszt achieved what he wanted by more or less orthodox (but strikingly beautiful) nineteenth-century means: for example the modulations at 'Consummatum est'. Yet for the greater part of 'Via Crucis' Liszt attained extreme expressiveness, not by organic development or contrapuntal complexity, but by a forthright 'primitivity' remarkably attuned to the twentieth-century spirit and ideal.

D. M.

#### Hindemith's 'Drei Motetten'

Readers of Heinrich Strobel's volume on Hindemith (the only full-dress study that has appeared to date) will search in vain for mention of the 'Drei Motetten',

which Irmgard Seefried sang at her Kingsway Hall recital of 26 March, with Gerald Moore at the piano. The songs are dedicated to Miss Seefried, and she possesses the sole manuscript. Very attractive pieces they are, and though such loving care and wealth of tone as Miss Seefried bestowed on them could not easily be equalled, we might have reason to desire some hearings other than those which this singer chooses to bring us. Composed between 1941 and 1944 (at the time when the 'Ludus Tonalis' and the 'Symphonic Metamorphoses on Themes of Weber' were written), the Three Motets are settings of passages from the Latin Gospels: 'Cum natus esset'—the story of the Wise Men from Matthew ii. 1-12; 'Pastores loquabantur'—the Shepherds' account of the Nativity from Luke ii. 15-20; and 'Nuptiae factae sunt'—the miracle of the wine-jars at Cana from John ii. 1-11.

Audiences that have heard 'Mathis der Maler' and 'Das Marienleben' should have no particular difficulty in assimilating the style of these songs: the settings are highly transparent: the voice pursuing sometimes florid, sometimes smooth melodic patterns that reflect the antique beauty of fifteenth-century Flemish painting; the piano adding the contrapuntal frame by means of slow, shifting *ostinato* motifs in bass and treble. The music develops the central ideas rising out of the changing tempo indications; the words are fixed to the melody in a decorative, rather than dramatic, fashion, which permits a wide tessitura.

R. R.

## Music in South West Germany

By PHILIP CANNON

THE musician who goes to Germany for the first time probably expects many fine things from a country with a past full of musical giants and a national tradition of music that is much advertised by Germans everywhere. Obviously all traditions have been shaken to their foundations by the German collapse at the end of the war and music is no exception. Many musicians have left the country for good, ensembles, orchestras and opera companies were dispersed under pressure of circumstances and will only fully re-establish themselves as Germany herself grows more stable and prosperous.

However, the vital essential remains, and that is the public response to serious music, local pride in the town opera and orchestra, and the state and municipal backing that go with these. Indeed it was interesting, not to say distressing, to realize the high importance attached to music by so militarily-minded a nation, when in our peace-loving and, we like to think, highly civilized country music is in danger of being one of the first sacrifices made to our economic emergency. In Germany economic distress is still acute for many, but I have never heard, even from underpaid or unmusical people, the suggestion that the town might forgo its opera or its orchestra. Germans of all classes attend the opera regularly, and the *régisseur* of one opera house claimed that the real connoisseurs were to be found in the upper circle. Working-class societies arrange coach trips to the opera as they do in this country, I believe, mostly for musical revues or the circus.

In spite of the present state of uncertainty, there are still places (apart from the large international festival centres) where the old musical tradition remains more or less intact, as in Wiesbaden. Here the standard of performance of the opera is very high, and presentations are almost as polished and lavish as in the days when the wealthy came from many countries and paid high prices to drink the waters. In fact, with a festival of well-known orchestras and opera companies, and a quantity of art treasures from Berlin stored there and

exhibited by instalments, Wiesbaden is taking on a new lease of life as a cultural centre.

In shocking contrast, Frankfurt Opera, not twenty-five miles away, was functioning last year in a makeshift hall (its Opera House was bombed) and giving makeshift performances, with all the painful faults possible in bad productions: indifferent playing, clumsy timing, a group of singers standing rigidly with their eyes glued to the conductor when they should be busily engaged in some lively activity, and a very solid Flying Dutchman lumbering unmythically on board in squeaky boots. The rebuilt Opera House should be opened by now and perhaps the performances will rise to the occasion.

In the American Zone each large town has an America House where free concerts are given, mostly of German and American music. These are packed to capacity. In the Heidelberg America House the well-known composer Fortner either lectures or organizes recitals of modern chamber music, in exchange for which a concert may be given by an ensemble of instrumentalists from among the wives of American Occupation Forces, and so on. It is the equivalent of the British Zone scheme known as 'The Bridge', and seems to work well as far as it goes. In Mainz, in the French Zone, very good concerts are run under French protection.

The German musical public as a whole are interested in music of every kind. The popularity of Verdi (often badly interpreted by Wagnerian opera singers) continues unabated, alongside a lively appreciation of the aggressive over-simplicity but undeniable tunefulness of Carl Orff. Realism seems less popular, judging by the poor attendance for a moving performance of 'The Consul' as compared with the difficulty of securing tickets for 'Turandot'. I was told that 'The Consul' was too near the actual experience of those with relatives in the East Zone. As for Wagner, it was surprising to find how many Germans now feel his popularity is waning, though he is still revered and regularly performed. They say they prefer clarity and

simplicity of style, and Britten's music is immensely popular in concerts and opera houses. Conscious intellectuals may sniff disdainfully at so easily understandable a composer, but the Director of one of the Wiesbaden Music Libraries wishes to convey to the British musical public a warm message of appreciation about him. He says that Britten links our two countries by returning to the principles of Gluck, and he hopes the musical link will continue to be strengthened between us.

Less easy to assess is the German public's attitude to their own 'difficult' young composers. Their music is published in quantities and played and broadcast often. In fact, as a shrewd American observer put it, 'there seems to be a kind of conspiracy between the publishers and the radio and concert organizers to push this music—the public reaction is not known!'

Certainly it seems as if no young composer would be admitted to the brotherhood without first giving the password, 'Diatonicism is dead! Some form of twelve-note system, perfect or imperfect, is the only future for music'. A visit to the Festival of the Tonkunst at Donaueschingen showed that this kind of music is backed by considerable wealth and performed by excellent musicians from the orchestra of the Sud West Funk at Baden-Baden. Works from many nations did not include any from Britain, and the atmosphere of the concerts was neatly summed up by the decoration on the programmes—a cubistic treble clef superimposed on the pale shadow of our ordinary rounded one. The most striking discovery here was the singularly monotonous and dulling effect produced by continual and intentional shocks to the musical senses. Oh, the sameness of those whose main purpose is to be different! Yet in it all there was a distinct feeling of striving after something not yet found. These composers seem to be overshadowed by the giants of

the past, and self-conscious of their weakness, seek to stand out by virtue of clever systems, involved theories explained in massive programme notes, their musical uncertainty concealed behind a flurry of accidentals that look intriguing on the page but prove indigestible to the musical ear. Fortner, a sincere and searching composer, explained something of the German dilemma. We in Britain are lucky, he said, to have our madrigalists to rediscover. Germany rediscovered Bach a century ago and now has no more traditional resources left to refresh and stimulate the national genius.

Fortner was not the only one to say that we in Britain are lucky. Musical Germans are beginning to suspect that Britain, in their view a musical desert ever since Purcell and Handel, may be hatching a revival. Certainly, they say, a country that produces Britten must have something happening worth noticing, though they know incredibly little about our other modern composers. But they are impressed with some of our orchestras, our Strong Man of Music Sir Thomas Beecham, various ensembles and soloists, and our Third Programme, and they are wondering, as we are, about our new Elizabethan age.

On returning to this country it was most heartening to realize how favourably our standard of performances compares with good German equivalents, and that the British public, though largely unschooled in a tradition of musical appreciation, yet shows an increasing interest in, and need for, music. It was brought home forcibly to me, after travelling through several European countries, what a calamity it would be if this upsurging of musical activity in England were to be quelled by severe financial cuts, instead of being encouraged. For apart from its own intrinsic worth, a robust musical life can be a national asset and a valuable export, especially at a time when Britain is proclaimed throughout Europe to be on the decline.

## Music in the Provinces

**Belfast**—British Music Society's Chamber Concert, 1 March: the Hirsch String Quartet in Mozart, Beethoven and Schubert. Belfast Philharmonic Society, 28 March, Denis Mulgan conducted.

**Birmingham**—C.B.S.O. (Schwarz), 6 March, Franck's Symphony, Khachatryan's violin concerto (Raymond Cohen); 13 March, Hindemith's *Metamorphoses* on Themes of Weber; 23 March, Joseph Holbrooke's *Variations on 'Three blind mice'*. The Russell Green Choir (Russell Green) on 14 March in a miscellaneous programme.

**Bournemouth**—Bournemouth Municipal Orchestra (Charles Groves) on 6 March, Moeran's Symphony.

**Bradford**—Bradford Old Choral Society (Dr. Percy G. Saunders) on 29 February, 'The Creation'. The Lemare String Orchestra (Iris Lemare) on 11 March for the Bradford Music Club; Hamerick's *Symphonie*, Bartók's *Seven Rumanian Dances*, Ireland's *Concertante Pastorale*.

**Canterbury**—Parry's 'Voces Clamantium' performed by the King's School under Malcolm Boyle on 29 March.

**Chelmsford**—Inaugural concert of the Essex Symphony Orchestra on 23 February, conducted by Stanley Vann.

**Cheltenham**—Cheltenham Philharmonic Orchestra's concert on 25 March under Eric Woodward; Moeran's *Sinfonietta*, Bach-Walton ballet suite, 'The Wise Virgins'.

**Edinburgh**—University Musical Society on 8 March in Vaughan Williams's 'Sea' Symphony under Prof. Newman.

**Glasgow**—Bach Cantata Choir and Orchestra under Sir Ernest Bullock on 14 March; Cantatas nos. 93 and 121, and Purcell's 'Ye tuneful Muses'. Vaughan

Williams's *Concerto Grosso* for string orchestra was conducted by Harold Thomson. Glasgow Choral Union with the Scottish National Orchestra on 22 March conducted by Susskind in Beethoven's *Mass* in D.

**Halifax**—Halifax Choral Society (Dr. Melville Cook) on 20 March in Dyson's 'The Canterbury Pilgrims'.

**Hanley**—North Staffordshire Symphony Orchestra under Charles Groves on 10 March, Brahms's third Symphony, Dvořák's cello concerto (Anthony Pini). Sir Malcolm Sargent conducted his version of 'Aida' sung by the Ceramic City Choir with the Liverpool Philharmonic Orchestra on 20 March.

**Huddersfield**—Huddersfield Choral Society with the B.B.C. Northern Orchestra under Sir Malcolm Sargent in Howells's 'Hymnus Paradisi'.

**Hull**—Yorkshire Symphony Orchestra (Maurice Miles) on 6 March, Debussy's 'La Mer', Handel's organ concerto op. 7, no. 3 (Francis Jackson). Hull Choral Union in 'Judas Maccabeus' on 27 March conducted by Norman Strafford.

**Ipswich**—Ipswich Male-Voice Choir (Mr. T. Bates Wilkinson) on 6 March. Ipswich Orchestral Society on 27 March under Mr. Peter Burges.

**Kendal**—The Lemare String Orchestra on 6 March, Haydn's *Symphony in D*, Hamerick's *Symphonie Spirituelle*.

**Leeds**—University Music Society with the Lemare Orchestra conducted by Prof. Denny in a chamber concert on 5 March. Leeds Choral Society (Mr. Norman Strafford) on 5 March in Purcell's 'King Arthur'.

**Liverpool**—Liverpool Philharmonic Orchestra and Choir under Sir Malcolm Sargent on 1 March in Honegger's 'King David'.

**Manchester**—A Hallé concert on 20 March at which Vaughan Williams conducted his 'Sea' Symphony and Barbirolli conducted Vaughan Williams's oboe concerto (Janet Craxton). Manchester String Orchestra on 25 March under Miss Clarice Dunington; Gordon Jacob's Concerto for horn (Dennis Brain) and strings.

**Norwich**—Norfolk and Norwich Bach Choir under Sidney Twemlow in 'Acis and Galatea' on 1 March. Philharmonic Concert on 20 March; Dr. Heathcote Statham conducted an Impromptu by Marcel Poot, Parry's 'Blest pair' and Elgar's violin concerto (Campoli).

**Oxford**—Oxford Orchestral Society's concert on 13 March conducted by Dr. Thomas Armstrong; Carl Nielsen's Symphony in G minor.

**Portsmouth**—Portsmouth Philharmonic Society on 23 February in 'The Dream of Gerontius' under John A. Davison.

**Preston**—Preston Musical Society (Arthur Fountain) on 1 April in Gluck's 'Orpheus' act 2 and Parry's 'The Pied Piper of Hamelin'.

**Scarborough**—The Lemare Orchestra with Campoli on 12 March conducted by Iris Lemare.

**Sheffield**—The Bach Society was founded in 1950 to commemorate the bi-centenary of Bach's death. The Boyd Neel Orchestra (Boyd Neel) played at the opening concert of the second season on 29 October last year. On 25 January the Society's orchestra, under Prof. Stewart Deas, gave an informal concert: main items Suite in B minor and four-part Canon from 'Das Musikalisches Opfer'. The Bach Choir (Norman J. Barnes) was responsible for the main part of the programme on 15 March: 'Come, Jesu, come' and Cantata 67.—At the Philharmonic Society's concert on 8 March the Hallé Orchestra played under Paul Kletzki.

**Southampton**—Bournemouth Municipal Orchestra and the Southampton Choral Union conducted by J. Ambrose Chalk on 20 March in Vaughan Williams's 'Toward the unknown region' and Dudley Buck's 'Hymn to Music', Dvořák's fifth Symphony.

**Turriff** (Aberdeenshire)—Turriff Choral Society (David Murray) on 23 March in Mozart's Requiem and Britten's 'St. Nicolas'.

## An Anglo-Dutch Composer

IT is a custom among those who wish to decry the musical taste of the British people to point to the names of those who have been unable to win success at home and have consequently left for some foreign land where their talents will be, they hope, more appreciated. Yet it suits these people's ideas to ignore the natives of continental countries who have come here to win fame and fortune or to confirm and extend the fame they have already won in their own lands.

Or, if they do not ignore them they assume that it is because we have no musicians of merit of our own that we have to receive and try to learn from these superior artists. If they would study history carefully, however, they would discover that in many cases quite good, if not greatly superior, foreign musicians have settled in Great Britain because they have found British taste superior to that of their own countries and with it a willingness to pay well for their good music.

Apart from the outstanding example of Handel who, we are too ready to forget, was only a young man of undeveloped genius when he first settled here, there have been many of high capacity, who have owed their first success, artistic or popular, to their contact with the British people and the circumstances of British life.

One such instance was that of Willem de Fesch, a Dutchman who, like Handel, composed largely to English words. Most of his music was of a facile and popular character, but it contained no unworthy or debased characteristics.

Born at Alkmaar, the famous cheese market of North Holland, probably on 25 August 1687 (he was baptized by a Catholic priest there on 26 August) he was, contrary to widespread opinion a few years ago, a pure-blooded Hollander. It is interesting in this connection to observe the varied spelling of the family name, as varied as that of Handel or Beethoven. In some official records it is spelt de Veg, in others de Fesch or De Feghe, and other forms which like these give the pronunciation at that time of de Fesch. At the time of the marriage of Willem, which took place in the little town of Abcoude in 1711 (the whereabouts of his father, a travelling musician, being unknown), it seems to have settled down into its present form. At the time Willem was living with his mother in Amsterdam and his bride in a neighbouring village.

Van der Straeten's suggestion that the name de Fesch might be the same as the Flemish de Visch, is shown by Frans van den Brecht (himself, like van der Straeten, a Belgian) to be unfounded.

Apparently Willem de Fesch remained in Amsterdam until May 1714, after which all reference to any established position or domicile is lacking until he was appointed Director of Music at Antwerp Cathedral. There are records, however, of concert visits to The Hague and Antwerp, where he played both the violin and the organ, and it was probably as the result of one of these that he was invited to take up the post in the latter city.

It was at Antwerp that he first put his talents as a composer to serious purpose. He had to do that to meet the demands that arose from his position as choirmaster, as was usual in those days. Consequently most of what he wrote was church music in the conventional style of the time.

This style of music, already in the last stages of its life, was given the *coup de grâce* by the *Motu proprio* on Church Music of Pius X, which condemned the music of de Fesch along with all its kind. So slight was the character of his contribution, however, that most of de Fesch's works had disappeared before then, and when he was dismissed from the Cathedral for ill-treating some of his choristers he seems to have turned his attention more to secular music and particularly to song-writing.

For an out-of-work musician of talent and some reputation the obvious thing to do was to move to London, and this he did, becoming an orchestral player and possibly, though it is not certain, a church organist. Although these were still the 'Penal Days' there were a number of Embassy and other Catholic churches here, and it seems quite likely that he played the organ at one of these.

This was in 1731 or 1732, and he at once entered into the full musical life of London, taking part apparently in various musical 'jousts' or competitions. With his wife, who was something of a singer, also, he appeared at a number of concerts at which some of his compositions, up to that time chiefly in the form of Italian arias, were heard. He also appeared as a solo violinist and as leader of at least one orchestra. In emulation of Handel, too, he wrote an oratorio, 'Judith', and some instrumental pieces; but his great success was almost exclusively that of his English songs.

At the time he was working in this country song-writing was almost the staple industry of the musical profession, notwithstanding the efforts of Handel and Bononcini and a few others, and at the various Gardens where vocalists appeared there was a great demand for

effective and generally easy melodies. De Fesch had a facile talent and could produce such songs as rapidly as his customers desired. One feature of them all, and in this matter de Fesch was by his nature a master of the mode, was their simplicity alike in melody, accompaniment and formal structure. The 'art-song' as we now distinguish it from the ballad was then unknown; but most of these songs, though easily produced, were of quite an artistic character.

Having begun with 'arias' in the operatic style de Fesch had no difficulty in writing Romances, Bergerettes, Canzonettes, and the like. As these titles suggest most of them were of an exceedingly sentimental type. Sentimentality was as popular in the society gatherings of the eighteenth century as it was in the drawing-rooms and cheap concert halls of the late nineteenth. And English words seem to have inspired him to a greater variety of expression than did those of the Italian poets. Possibly he was less at home in Italian, or at least found English more sympathetic to his native feeling for language. During his years in Belgium he would have had to make much use of the French language; but as a Northern Hollander by birth he would naturally be more in his element in English, a language closely related to that of his childhood.

For some time he was leader, which also meant conductor, of the orchestra at Marylebone (then known as Marybone) Gardens, and his principal singer was Anne Falkner, or Falconer, for whose voice and style he conceived most of his songs. While many of them had accompaniments that were little more than harmonizations of the voice part, others were 'set for

violins and German Flute and a Thorough Bass for the Harpsichord'. Some had a Guitar 'obbligato'.

English as he became in many matters, musical and personal, de Fesch retained much of the Italian manner in the figuration of some of his melodies. One perceives the early influence of Locatelli and Vivaldi; the former he had probably known through his Amsterdam connections, and from the latter it is probable he took some lessons in violin playing. A considerable proportion of the writing shows the effect also of de Fesch's own virtuosity as a violinist and is as well suited to his instrument as to the human voice. Sequences are common, also such little devices as the Scottish lilt and snap, as well as grace-notes of various kinds and values.

Besides these songs and arias de Fesch wrote many other works, including a serenata or serenade after the fashion of the time, a second oratorio, a large amount of music for violin and other instruments and chamber combinations, several concertos and some dances. If ever his work and reputation should be revived, however, it seems likely that this will happen through his light, melodious works intended for voice or violin but easily adaptable to other melodic instruments.

As the bulk of this harvest was produced in England, and a large proportion of the manuscripts are in this country, in the libraries of the British Museum, the Royal College of Music and elsewhere, such revival should also take place here. There are already modern editions of a few of his works, but there seems to be scope for many more.

HERBERT ANTCLIFFE.

## MISCELLANEOUS

### 'I Due Timidi' and 'La Serva Padrona'

The London Opera Club continues its enterprising way. This double bill, at the Scala Theatre on 17 and 18 March, spanned two centuries of Italian opera. Pergolesi's 'La Serva Padrona', historically important and in its own time greatly successful, must doubtless seem somewhat tamely agreeable to modern listeners. Owen Brannigan and Marion Studholme (with Neville Phillips as the mute third character) performed intelligently and well, though without the special sharpness of characterization which might compensate an audience of today for the obviousness of the action and the seemingly over-formalized music. The opera was given in an English version by Geoffrey Dunn, with the title curiously translated as 'Every Maid her own Mistress'. (Why not simply 'The Maid as Mistress'?) Nino Rota's 'I Due Timidi' (The Two Shy People) was originally composed for radio, and has been broadcast both in Italy and by the B.B.C. This was its first stage presentation. Those who last year dismissed Menotti as Puccini-and-water were doubtless irritated to discover further dilution—Menotti-and-water—in Rota's score; those who, like the present reviewer, found Menotti's style convincing and legitimate could scarcely say the same for this. (Both composers were born in 1911, and they are close friends.) Certain Puccini-like passages presented a problem: was Rota quoting the old master, reverently following him, or indulging in tongue-in-cheek pastiche? Listeners with broad musical learning will at any rate have spotted a Gershwin quotation (from 'The Man I Love'). In itself the score is of feeble musical interest; the libretto, by Suso Cecchi d'Amico, is rather brighter. The sophisticated listener knows of course that those two shy lovers, kept apart for so long through the machinations of others, will eventually be united—but the librettist knows better still, and they are never united at all. This is a cleverly comic idea, and the cast handled it capably. Joyce Gartside, singing in assured style, and Lloyd Strauss-Smith were properly serious and romantic as the lovers;

Laelia Finneberg tackled with splendid relish the broad comedy of the middle-aged landlady doting on her handsome young lodger. An old tailor lurked about the stage, telling the audience what it already knew or was about to see. He was, one realized, the radio 'narrator', surviving awkwardly in the theatre; only Edmund Donlevy's charming naturalness in the part prevented this awkwardness from being even more marked. The translation, by David Harris, ran smoothly. The producer of both operas was C. Denis Freeman; the conductor was John Pritchard, who, with the Jacques Orchestra, notably bettered the orchestral performance which he directed in the Club's previous production. A. J.

### Van Riebeeck Festival, Cape Town

As part of the celebrations in connection with the tercentenary of the landing of Jan van Riebeeck at the Cape of Good Hope an International Festival of Music and Drama was held during February and March. The opening symphony concert was conducted by Enrique Jorda on 4 March when the programme included the first performance of a Rhapsody by Van Wyk, Berlioz's *Symphonie Fantastique* and Vaughan Williams's *Fantasia on a Theme of Tallis*. First performances during the Festival included one of Albert Coates's opera 'Tafelberg se Kleed' conducted by the composer, Van Wyk's *Symphony no. 2*, Erik Chisholm's *Violin Concerto* and *Concerto for orchestra*, and Hartmann's *Festival Prelude*.

Guildford Corporation is holding its seventh annual music Festival on 10-24 May. The Municipal Philharmonic Orchestra conducted by Crossley Clitheroe will play at four of the concerts. The Philharmonic Choir will sing on 13 May and at the final concert Bach's *Mass in B minor* will be performed by a Festival Choir with the orchestra.

### Canford Summer School of Music

A variety of Courses will be held at Canford School on 10-24 August. Noel Hale is the Director and the staff of nearly thirty will include such musicians as Leslie Woodgate, Boyd Neel, Trevor Harvey, Carl Dolmetsch, Sydney Northcote, Douglas Cameron, Sidney Harrison, Harry Isaacs, William Appleby, Antony Brown, Dorothea Campey, Kenneth Cook and other well-known lecturers. On the Friday evening of the first week a concert and informal music will be given at Canford by members of the School. Weather permitting, arrangements will be made for madrigal singing and string music to take place on the banks of the River Stour which runs through the grounds. In the second week members taking the choral, full orchestra and recorder Courses will give a concert at the Bournemouth Winter Gardens. First week Courses are Vocal, String Orchestra and Chamber Music, Festivals (a new Course, under Dr. Sydney Northcote), String Classes and School Orchestras, Piano, Eurhythmics and Percussion Bands, Brass and Military Bands. Second week Courses are Choral, Full Orchestra, School Music (vocal), School Music (instrumental), Recorders. Canford School stands in a park of several hundred acres and is a place of historic interest. The time-table is carefully planned so that those who wish may take part in a number of varying activities. The fees are being kept to the 1950 level. Particulars may be had from the Organizing Secretary, 336a Poole Road, Bournemouth, Hants.

### Royal Philharmonic Society Composition Prizes, 1952

R.A.M. Prize withheld.

R.C.M. £50 to Frank Spedding for his *Sinfonia Piccola*.

G.S.M. £30 to Stanley Glasser for his *Sinfonietta Concertante*.

T.C.M. £30 to Richard Muncey for his *Overture for full orchestra*.

R.M.C.M. £30 to Roy Heaton Smith for his *Phantasy* (song cycle with string orchestra).

R.S.A.M. Prize withheld.

### Mermaid Theatre, Acacia Road, N.W.8

The second festival of Music and Drama at this theatre will include a performance of 'Dido and Aeneas' with Kirsten Flagstad as Dido. Madame Flagstad will also act as alto soloist in the Bach Cantatas which complete the programme. The musical director is Geraint Jones. The Festival opens on 31 August with 'Dido and Aeneas' at 6.30 and 8.30, and will run for six weeks. As the Mermaid is neither a public theatre nor a club tickets can be given only in return for a donation. Further particulars may be had from the theatre.

The Institute of Public Administration is to hold a Conference on 'Public Authorities and the Arts' in Edinburgh on 9-16 August. Speakers will be Compton Mackenzie on 'Should public money support the Arts?', the Earl of Crawford and Balcarres on 'Preservation of Works of Art', Sir John Maud on 'Education and the Arts', John Christie on 'The Problem of Artistic Standards' and Sir Gerald Barry on 'The Public Authority as Patron'. Various excursions are included in the events and visitors may retain accommodation for the first week of the Edinburgh Festival. Particulars from the Assistant Director, J. E. Sargent, at the Institute, Haldane House, 76a New Cavendish Street, W.1.

### The Alfred Hollins Memorial Scholarship

The Committee offers a scholarship of £30, in the first instance for one year, to a blind student of the organ who intends to become a professional musician. Application forms may be had from the Hon. Secretary, James McGillivray, 39 Polwarth Gardens, Edinburgh 11. The last date of entry is 31 May.

### Edinburgh International Festival

Dates for the Festival are August 17 to September 6. Orchestras to be heard are the Royal Philharmonic (Beecham), Concertgebouw (van Beinum and Kubelik), the Hallé (Barbirolli), Scottish National (Susskind), B.B.C. Scottish (Whyte), National Youth Orchestra of Great Britain (Susskind). Chamber concerts will be given by the Royal Philharmonic Chamber Orchestra (Hans Oppenheim, John Pritchard), Stuttgart Chamber Orchestra (Münchinger), the Festival Piano Quartet, Quintette de l'Atelier, Amadeus String Quartet, Vegh String Quartet, Robert Masters Piano Quartet and the London Czech Trio. The New York City Ballet has been engaged to give eight performances during the second week. This Company has as its artistic directors George Balanchine and Jerome Robbins. The Hamburg State Opera will present a season of German Opera during which the first stage performance in Great Britain will be given of Hindemith's 'Mathis der Maler'. Many other interests are catered for. Particulars from the Festival Office Synod Hall, Castle Terrace, Edinburgh.

The twenty-seventh Haslemere Festival will be held on 19-26 July. Carl Dolmetsch is the director and programmes will follow the usual plan. Beside members of the Dolmetsch family, among those taking part are Ralph Downes, Joseph Saxby, Stephanie Barker, Jean Pougnet, and Walter Gerwig. Particulars may be had from the Hon. Secretary, Dolmetsch Foundation, Brownholm, Tilford, Surrey.

### Cheltenham Festival

The Festival will be held on 13-20 July. First performances: Arnell's fourth string quartet (14 July), John Gardner's Variations on a Waltz of Carl Nielsen (16 July). First public performances: Arnell's second string quartet (14 July), William Wordsworth's *Sinfonia for strings* (15 July), Anthony Collins's *Hogarth Suite for oboe and strings* (17 July), *Symphony* by John Veale (18 July), and on 13 July the first performance in this country of Arthur Benjamin's piano concerto. The City of Birmingham Symphony, the Hallé and the B.B.C. Midland Light Orchestras and the New London Quartet will take part. There will be an exhibition of contemporary art and the Festival play will be Clemence Dane's 'Will Shakespeare'.

### Queenswood School, Orchestral Training Course

The Course will be held on 1-9 August and its director is, as usual, Ernest Read. A new feature this year will be the facilities afforded for ensemble playing under David Martin and members of his quartet. A limited number of complete parties can be accepted. The three symphony orchestras will be conducted in turn by Richard Austin, Myers Fogg, Leslie Regan and Ernest Read. Archie Camden is the coach for wind players. Particulars of fees and arrangements may be had from the Secretary, 151 King Henry's Road, N.W.3.

The Leeds Education Committee is to provide two one-week courses in orchestral conducting. Mr. Maurice Miles, the conductor of the Yorkshire Symphony Orchestra, will be in charge. The number of students in each course will be limited to twelve. This will enable each student to have three hours' actual conducting practice under supervision, part of the practice being with sections of the orchestra and part full. Sir Adrian Boult will give a talk on each Friday evening and conduct a rehearsal on the Saturday. The course is intended for professional musicians and sufficiently advanced students of Colleges of Music. It will be residential and will be held in the City of Leeds Training College. The dates are 25-30 August and 1-6 September. The fee for each course is eight guineas inclusive. Application should be made to the Chief Education Officer, Education Offices, Leeds 1.

## OBITUARY

We regret to record the following deaths:

FREDERICK AUSTIN, on 10 April, in London, aged eighty. He was born at Liverpool and began his career as an organist. In 1902 he made his debut as a baritone, and thenceforth, with a repertoire that embraced the standard works, he played a leading part in the more forward movements of the times. He was the soloist at the first performance of Delius's 'Sea Drift'. In 1908 he was Gunther in the first English 'Ring', and in the Beecham seasons he took parts in 'Elektra', 'Tales of Hoffmann' and d'Albert's 'Tiefland'. After the war he played a conspicuous part in the affairs of the British National Opera Company, as singer, producer and artistic director. His compositions include an orchestral rhapsody 'Spring' (Promenade concert 1907), a symphonic poem 'Isabella' (Liverpool 1909), a symphony in E flat (Balfour Gardiner concert 1913) and a cantata 'Pervigilium Veneris' (Leeds Festival 1913). Of his songs 'The Twelve Days of Christmas' is the best known.

Austin's singing and operatic production are well remembered by those who were in the audiences of thirty years ago. But his enduring memorial is the arrangement of the 'Beggar's Opera' music which he made for the Nigel Playfair production at the Lyric, Hammersmith, in June 1920. Since then other versions have appeared, each very thoroughly done according to its historical and artistic outlook; but power of survival lies more with Austin's version, which was guided less by scholastic theory than by natural insight, and a gift of doing the inevitably right things with his small chamber group and harpsichord. Austin himself was a remarkably good Peacemaker. The conductor Richard Austin is Frederick Austin's son.

ALBAN HAMER, D.Mus. Cantuar., F.R.C.O., on 22 March, at Cape Town. He was born in Leeds on 25 January 1882, and began his musical career as a choirboy in Leeds Parish Church, and was later articled to Sir Edward Bairstow. In 1920 he was appointed organist of Bloemfontein Cathedral. He went to St. George's Cathedral, Cape Town, as organist and choirmaster in 1927 and remained there in that capacity until his death. He was well known as an examiner and adjudicator and he took special interest in encouraging musical activities among the Cape coloured communities. Dr. Hamer was twice president of the Cape Guild of Organists and was area representative of the R.S.C.M.

HAROLD MALKIN, B.Mus.(Dunelm), F.R.C.O., A.R.C.M., L.T.C.L., on 8 March, at Beverley, Yorkshire, aged seventy-four. For nearly thirty years he was organist and choirmaster at St. Mary's Church, Beverley. He took his A.R.C.O. at the age of seventeen. After holding various church organ appointments he became organist and choirmaster of St. Mary's Church, Beverley, in 1918, where he remained until his retirement over four years ago. He was well known as a recitalist.

DANIEL MELSA, the violinist, on 2 April, in London, aged fifty-nine. Born in Warsaw, he made his debut in 1912 in Berlin and he appeared very shortly after in London. He married an English wife and settled in England, from whence he made many foreign tours.

MARY ANDERSON LUCAS, composer, on 14 January, aged seventy. Her works include a flute concerto, Ballet Prelude and Circus Suite and string quartets.

THE REV. CANON WILLIAM JOHN SPARROW SIMPSON, on 13 February, aged ninety-two, at Ilford. He selected the words and wrote the hymns of Stainer's 'Crucifixion' which was published in 1887.

## University of London

A lecture on Beethoven's piano sonatas and the sketch-books will be given at the Senate House by Harold Craxton at 5.30 on 2 May. The chair will be taken by Dr. H. J. Coates. Admission is free and without ticket.

## During the Last Month

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 HOLLAND, WILFRID.—Wit and Beauty; Epitaph. Two Part-songs for S.A.T.B. (unaccompanied). No. 1310 Musical Times. 8d.  
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